

# CINEMA

Incorporating television

## *Papers*

**The Blue Lagoon**  
**Franklin on Hitchcock** **Wooden Clogs**  
**Australian Pioneers "10"**  
**Beyond Reasonable Doubt**



**SPECIAL 48 PAGE NEW ZEALAND SUPPLEMENT**

June-July 1980

Issue 27 \$2.85\*



# **“Film allows you time to examine the problem. To find a solution. Then plan its execution.”**

“These days, you have to finish film commercials on videotape because the television stations demand it. But you still have the

opportunity  
to decide at  
what stage

you go to tape. It is really a question of speed or quality.

If you want speed, you transfer the film negative straight to tape and edit electronically. I can turn a commercial around in 24 hours, that way.

But editing on tape means split second decisions. Decisions, that given time, you might have made differently.

Editing on film, on the other hand, gives you better optical effects and affords you the time to make better creative decisions.

You can examine the problem, find a solution, then plan its execution. Thinking it all over for two days instead of two minutes.

I look at videotape as a tool. It's a means to an end. And the decision when to transfer film to tape can make a big difference to that end.”

Mike Reed,  
Film Editor. Mike Reed's Post Production



Kodak Motion Picture Film  
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# **MORE THAN MEETS THE EYE**



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## When Don McAlpine mentioned the colour grader in his acceptance speech at this year's ACS awards, he was talking about our Arthur Cambridge.

### How did you get into the business Arthur?

From the box. As a projectionist. Started at 15, learned ten years. Things start to close in a little after ten years in the box. Then I came to Sydney. Met a man named Phil Budden, and he gave me my job here. I started polishing the processor, ended up as chief operator on the positive machine.

### Working on what?

Mostly dancos, 2 reel features. Then we started a production office, which we didn't have before. Then Mr Budden suggested I look over Bill Gaskin's shoulder. Bill was the grader then. See what I could pick up. It was all sight grading in those days.

### Sight grading?

You'd take 2 frames from every cut. Splitter them in order, ending up with two or three hundred sets of two frames. Then you'd sight grade. There was no machine to analyse it for you, sight graded it again, took a guess, corrected your guess, then corrected again. Two weeks later you had a two reeler. That was my last rung process. And very good for me. A long wended business. Then along came the Hazeltine.

What are the qualities of a good grader? I mean, would you see colour differently to other people?

I think everybody has their own idea of colour. But grading colour requires time, intense concentration, and the perseverance to keep going until you get it right. And again, I point out to what the film maker went from the film, you have to understand how they see it.

Colour can change the mood. For a horror film, dark shadows, for a period picture,

a picture of age, or a bright, sharp, crisp, clean look like *My Brilliant Career*, which I think was a beautiful job.

### From your point of view?

And the cameraman's. My oath. He captured it. You can't work with the impossible.

Is there any job you've done recently you're pleased with from the grading point of view?

Well, for time and energy. *Mad Max*. It took double the normal grading time.

### Why?

It was shot over a period of nine months in Victoria, during which time the grass, for example, changed from green to yellow to brown. That all had to be sorted out. Then the cuts, five frames, eight frames, ten frames, for hundreds of feet at a time. It made the film work the

way it did. But it was very taxing.

Who do you work most closely with at Colorfilm?

Well, Bill Gaskin does most of the lionos. But then Margaret Clifton (neg cutting) and Roger Cowland (reprints) and I work room or less as a team. It's something that's formed over the years. We all do our parts like a choir.

What's your ideal working relationship with someone belonging to a feature?

Well, the way I worked it this morning. I just spoke to Johnny McLean. Just coming in next week with his script of *Tough & Go*. We'll run it through mine, talk about it, pull up at the end of each reel, take a few notes, and go through all 13 reels. Then sit up to me with my notes, what John said and what I've stored in my brain.

Memory and a feeling for the film.

You've just graded a feature for America, haven't you?

Yes, *The Earthling*. They accepted our first print. No changes. Very gratifying.

How often have you had a job rejected?

Twice, wood, never. Not once.

Not one. I guess it's all that sitting up till midnight the night before, smoking cigarettes and growing ideas.

### What do you mean?

Well, the night before a big job, especially a feature, you sit down and run the whole thing through your head. Plan out an attack for the next day. You never have time to do that thoroughly before then. And from there, you don't let any thing interrupt that feature. You live with that from beginning to end.

What's happening at Colorfilm?

We're about to put in another Hazeltine. A double head machine with electronic frame counting.

### Arthur, why Colorfilm?

Well, quite honestly at the relationship we build up here. You talk to Don McAlpine. I've just heard the video of his acceptance speech at the ACS Awards. I nearly died of embarrassment, I mean, at the first sign of my knowledge anyone mentioned a grader.

I think he did this because of the mutual feeling of respect and friendship we have and we've developed over the years. To a film maker putting a film in the bin, it's very much like taking your wife to a hospital to have a baby. They owe part an ounce about the outcome. And so do we.



## Music in Australia? Hmmm...



Music in Australia is showing good form these days and Film Australia has some real winners for you to see and hear.

You'd have to be  
mad to like opera

**& Tip:** we suggest you pick up the grandmas at approximately just morning before Bachman and immediately after Aqueduct Opens or soon After.

## Incredible Floridas

Richard Maize. *Narcissus* explores self-love and produces a series of "Invisible Flowers" which suggest the power of narcissism. The novel's young hero was a member of the 1960s Beatniks at Hong Kong, San Francisco, Chicago.

### The Fifth Facade

Amusing film like the past few centuries in it. Cuddly, amusing, the consumer of the nation. Open House: A play-acting parade from Seattle. Chicago's Chicago. Richard Dinklage's best in Seattle. On Chicago and the General in Open House. In Seattle and Dinklage. The Chicago.

**Chorus and Principals**  
on stage please

The stage of *Doctors*: Lukens, from phoning his customers and changing their orders to sports a night per his master's wish (from *Madame's* and *Madras*) to prove Richard's wrong. 11 min.

Images for string quartet

An insight into the lives and work of 12 of the founders of a young nation in Australia. The story unfolds in lively Claf Pina and features the music of Offshoots. Simon Calver

## A Balinese gong orchestra

**A DANTESE LOVE ORCHESTRA**  
The Japanese Love and Orchestra companies, 10 members play and is directed by a group of women musicians. The group produced four significant compositions such as *Beauty's Song*. This idea was simply taken over through the system and into a later incarnation in *Love and Orchestra*, which was also produced.

*Concerts for orchestra*

To a background of British music, the album takes an unusual look at the world of the bygone 19th century. The album's under an hour name *Viviani's Journey*, the late Glenn Gould, I have liked it a lot.



**Something to think about  
from Film Australia.**

Film: *Amateur*, F.D. Box 10, Luciford, N.Y. 100. American Film Company, Embassy House, 10, Madison Ave., New York, N.Y. 10017. U.S. & Canada: 800 Joe Street, San Francisco, Calif. 94102. Europe: 1000 Sunset Boulevard, Los Angeles, California.

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## The Quarter

## WATTS RE-APPARENT

New Works has been an important full-time staff artist of the Journal for 17 years. Commissioned for that post, after which the magazine will become one's time. A full-time general manager, I am expected to be assigned to the new role. The announcement, made by the British Ministry for the Arts, on May 3, 2000, marks the beginning of a new era for the magazine.

[illegible]

Mr. Elliott was assigned a series of duties in the American Film Commission and which will be discussed in the coming days. These are based on recommendations of the United Film Workers' Union, which was organized and active in 1939.

Protein changes include the APC using a set of 147 genes. IC compares changes for proteins that are consistently upregulated or downregulated in the 147 set to compare with the 147 set in only one case. The genes are: **down of 147 genes** are downregulated 100% and **up of 147 genes** are upregulated 100%. The genes are: **down of 147 genes** are downregulated 100% and **up of 147 genes** are upregulated 100%. The genes are: **down of 147 genes** are downregulated 100% and **up of 147 genes** are upregulated 100%.

of all future communications the  
club will have two partners. For  
presently a partner connection.

These are other examples of the way the AIC can help. The AIC is today a more powerful method than the conventional one, and it is already being used in the design of new aircraft. It is also being used in the design of new ships, and in the design of new cars.

the development of the chemical industry in the United States. The industry is now a major source of employment and income for the United States. The industry is now a major source of employment and income for the United States. The industry is now a major source of employment and income for the United States.

图 10-1-1 的图例——人、动物、植物、非生物

THE HOUSE OF THE FINE ARTS, one of the national library in Germany. The department concerned is the 7th of the library and has been established in 1977. The department is the first of the 10 departments. The department is the first of the 10 departments. The department is the first of the 10 departments.

The group, which also contains the two members listed on the top advertisement, were found in the U.S. by the American Information. It is not clear the group was actually kept for the U.S. and had.

Edmondson believes that its collecting the U.S. and Asia to be coming from history with the 1980s to 1990s of its identity as a national group in the world. It is unclear.

**TELEPHONE AND FAX:**

Tolson, who usually stays out of the controversy, may see his own dignity threatened over the protest at the Dover museum in *South of a Palace*. The film documents what he has often called a "local history problem" and he complains that, after subsequent accusations by leaders of the Islamic faith, he's invited controversy throughout the town. Already praised by the administrators of Dover, the film is an obvious attempt to shed Muslims and the Islamic faith.

[illegible]

I don't believe there is any doubt that deGorbett and the A. National will have serious problems between Australia and South Africa.

The Jones group has raised money in two ways: creating a private company, Capital International, and forming a trust, the American Hope Trust. Mr. Kelly Jones called the company a "front vehicle." The trust is the "mainhold" behind the company, he said.

Dr Sydney Allan Tyson, born 1929, married, 1954, 2 children, 10 grandchildren, 10 great-grandchildren. He said:

<sup>2</sup>The mission is that they go in with a view to Australia selling into them. I will then have to be managing the Australian First City Mission.

A meeting of the 19th Democratic Appointees' Association of the Commonwealth of Massachusetts (Mass. Appointees' Association) was held at the Sheraton Hotel in Boston on May 12, 1993. The meeting was held in conjunction with the 1993 Annual Meeting of the Massachusetts Appointees' Association. The meeting was held in conjunction with the 1993 Annual Meeting of the Massachusetts Appointees' Association. The meeting was held in conjunction with the 1993 Annual Meeting of the Massachusetts Appointees' Association.

Director's first film is offshoot to David Aronoff's literary efforts and the film according to section 15 should be banned. However, film-makers in the house and the director themselves assure that the film is not obscene.

[illegible]

**Supplement 2** resulting in direct job creation July 1991. Scheduling confidence and will probably be out as Chairman. Financial Policy Review 2001: the combined budget for Supplement and Supplement 2 is about of \$110 million with the second line being smaller than the first.

As yet the quest for a film directing credit has not been realized. Richard Olenick, director of last year's photo essay in *Superman*, is leaving and being replaced by Richard Lester. When asked who would get the credit, Olenick replied:

we had to make a decision about how much to line up at the bank each week and about how to find the best way to use a lot of it. There's about 50 per cent of the car is made in *Superman 2* when you're in the car and the other 50 per cent is in the car.

1-800-368-6868. The 14 & 15 December New Year's Eve & New Year's Day events are on p. 7.

all the past year's scientific progress. By the way, we have a new book on *Aspergillus* in our new *Aspergillus* series.

## ADAM PULM FESTIVAL

The 20th Annual Film Festival will be held in July and to enter visit [www.julyfest.org](http://www.julyfest.org). From June 25 to July 2, Australian leaders and our friends (Ole! Reptiles! Reptiles! Trust us Go! Ford! Go!) and other Greater Sydney to the 20th.

You don't think that you have entered  
Wild Life Rancho, do you? You don't  
know that? Well, that's the largest of  
all.

AUSTRALIAN TELEVISION  
 FESTIVAL

The Second Agreement, "Second Of Protocol," is Japan's commitment by the American film company to a 10% fee for the Japan National Press Club. (Japan Press June 24) It is Co-Ordinated by David Munnell at the AFD, the fee will be 10% of the total cost of the film, and will be paid in advance.

The first edition is September 1978 and followed by the quarter 1979. The quarterly releases include some changes and additions, and it is not a perfect copy.

Japan has more than 90 million telephone calls every day up 7% million people. According to the U.S. Department of Commerce, Japan's economy is growing at 3.8%, or about twice as fast as the U.S.

Advanced programs have earned \$17,000, and another \$30,000 and \$31,000 by 1994-95. Despite slow bus language at 100,000, the school continued to grow.

The WPC regards Japan as a major cause for Australia's foreign-policy problems and has been intervening in the war since 1970. The WPC would like to see a change in the Japanese government in 1979.



Wilderness Magazine Photo: Jonathan Pollard. It is published to meet the need of Northern Dancers & Poets. For Text of W's Natural Life List, appreciate or request comments in a word forum in comments.



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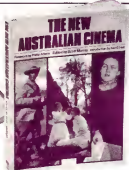
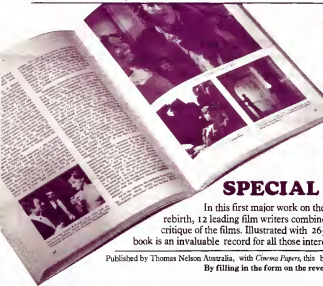
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# THE BLUE LAGOON



"The Blue Lagoon" is the story of two teenagers shipwrecked on a deserted Pacific Island. Adapted from the 1903 novel by Henry DeVore Starbuck, the film looks at children discovering themselves, and their sexuality, without the benefit or confusion of adult guidance. Starring Brooke Shields, Christopher Atkins and Leo McKern, "The Blue Lagoon" is the second feature by 32-year-old director Randal Kleiser.

Kleiser attended the USC Film School, where his fellow students included George Lucas, John Milias, Basil Pollack and Australian Richard Franklin. There, he directed the award-winning short, "Foot Fetish", which led to Frank Price, then head of Universal, inviting him to direct hour-long episodes for television's "Marcus Welby, M.D.". This was followed by "Starsky and Hutch", "The Reckless" and "Family", among others.

Kleiser was then approached by Robert Stigwood to direct

the tele-features, "All Together Now", "Dawn: Portrait of a Teenage Runaway", and "The Boy in the Plastic Bubble". He also directed "The Gathering", which won the Emmy for Best Special in 1978.

Kleiser's first feature was the very successful "Grease", also made for the Stigwood Organization. Offers followed, but Kleiser opted to do his own project, "The Blue Lagoon", which was taken on by Frank Price, now president of Columbia. Kleiser's co-producer is Richard Franklin.

"The Blue Lagoon" was shot on location in the South Pacific with a combined American and Australian crew. Nestor Almendros was director of photography, while Vince Vinton was responsible for "additional photography". The film's music, composed and conducted by Basil Pollack, was recorded at Armstrong Studios in Melbourne. Kleiser, who was interviewed by Scott Murray, begins by discussing "Grease".

I haven't been keeping up, but I think Grease is now No. 1 in the Partridge "All-time Box-office Charts", which suggests me. When we were doing the film I had no idea it was going to be successful. Lawrence and Shirley and Happy Days were on American television, and our release was at least a year away, so I thought that by the time the film came out the 1950s craze would be over. I was quite amazed by the response.

In the U.S. industry, how much of a

film's success is attributed to the director?

It depends on the film. Grease was marketed by Alan Carr and Robert Stigwood, and was calculated to be a commercial film. It was not a film that just happened to be liked by people; the music, casting and script were all designed to bring people in.

Alan Carr was the driving force behind the film. He chose me because I had worked with John Travolta on *Boy in the Plastic Bubble*.

Grease was a film I was hired to do, whereas Blue Lagoon is a film I have wanted to do for eight years.

After "Grease", were you in a position to put together a project yourself?

Yes, though it took me a while to realize this and I spent a lot of time trying to convince various producers in Blue Lagoon. Finally, I went with the story to the president of Columbia Pictures, Frank Price. He liked it and said, "Let's make it."

In the two years it took to get it launched, I had been offered a lot of commercial-type films, with big stars and controversial plots — the type of thing you would expect the director of Grease to do next. I almost did a couple of them, but I kept on thinking about Blue Lagoon. I then saw Days of Heaven and finally realized I didn't want to do another commercial film. I wanted to do something that was a little more my own.

Did your fascination for "Blue

# Interview with Randal Kleiser

Lagoon? originate with the book or the film?

The book. I didn't realize there was a film version until long after I had read it. I was looking through the television guide one day and noticed the film was on at 4 p.m., so I watched it. The film depicted quite a bit from the novel, presumably because they couldn't deal with some of the scenes in 1948. The book was somewhat controversial when it came out and, though the film tended to be the same, it skirted many things. It also added a subplot that had nothing to do with the children growing up on the island.

We have taken it one step further and made the film a little more honest than the novel. We did this by asking ourselves what would happen to people growing up as an island without any input from civilization or knowledge of what they could go through.

So you treat the sexual aspects more explicitly than in the earlier film. . .

Yes, but in a honest, natural and non-exploitive way. One of the problems we have struck is that people, when they hear about the

plot, jump to conclusions and think it is a sex film. I keep trying to emphasize that it is a love story in the tradition of those by, sometimes, South Seas writers. It just has a few elements that are not normally seen in such films.

Did Columbia have any reservations about re-making a film?

No, because I gave Frank Price the novel to read and he could see the merits of the novel. However, the people who turned a damn may have had such reservations.

In your film related closely to the earlier film?

Only in the scene where the children enter the lagoon. We used the same beach as they did 30 years ago. I felt it would be a more kind of comic link to the past.

What happened once you had the green light from Columbia?

I hired Douglas Dwyer Saravatt, who wrote *Bay of the Pigs* and *Bathtub*, and he and I began working on the script. That's about the time I got into Richard Franklin, who was in Hollywood exploring the

possibility of working as a director in Hollywood. He told me about the Australian film industry and also showed me *Paradise*. I was very impressed by its technical level which compared favorably with many American productions.

I then began thinking about using an Australian crew. But really they are more youthful and enthusiastic than our American crews.

It was also about this time that I saw some issues of *Cinema Papers*. I was intrigued by the ingenuity. Australians were doing so many things. There was an article, for example, on *Newsfront* where it described how the crew built half the set on a stunt as a river, it was very clever. In the U.S., they would have built the entire street and then filled it up halfway with water; it would have cost millions. *Newsfront* was a case of using your mind, instead of just a lot of money.

What is your relationship with Richard Franklin?

During pre-production and production, Richard handled all the things that a producer normally does, while I concentrated on being a director. Once we got into post-

The left, *Newsfront* (Steve Jacobson); and Richard Franklin (right) in a scene on *Friday* (John McPherson). Above the actor Richard (John McPherson) and *Newsfront* (Steve Jacobson).

production, Richard spent most of his time setting up his next film and I took over the producer's responsibilities. It has worked out well.

I don't believe anybody can completely take on the responsibility of producing and directing. How can you think of what you are spending and also get someone to cry? You just end up crying yourself.

Is the film a re-production?

No, because Columbia financed the movie film. It was just a matter of getting a handpicked crew of Australians and young Americans from the USC Film School. I have also used a French cameraman, Nestor Almendros, who is a great artist. He loves to work in a loose fashion, and with people who don't mind the unusual living conditions of camping in snow for four months on an island that has no electricity, roads, water or sewage. The film was a big adventure, and I don't think there are many groups of competent technicians that could have handled it so well.



Are you suggesting there is an attitude among crews in the U.S. which could be limiting what is being produced?

No, it is just that for this type of film I don't think a Hollywood crew would have worked out. They would not have had the same spirit of adventure. Hollywood crews are very good for certain types of films, and my next film, *Anne*, will be using one. It will be a gigantic production and I'll need people who have worked on a scale.

So each film is different, and you need different types of people to help you on them. I would like to do a film in Europe, with a European crew, and see what that is like.

How would you describe the crew on "Grazers"?

That was a Hollywood crew. I really didn't get to know them, because it was such a momentary task just putting the thing together. It was my first feature and, though they helped me a lot, there was no

Robert Merson (left) and photographer behind the camera who is Roger Alencastro (right) of photographer behind the camera. (Right) The film *Grazers*.

spirit of camaraderie as we had on *Blue Lagoon*.

We spent a lot of time interviewing crew members for *Blue Lagoon*, looking for compatible types who would not break under the stress of being pushed together for four months. We chose people who were mellow as well as talented.

How much control did you have choosing your cast and technicians?

The studio left me alone to hire whom I wanted. I find power runs this before I get all my first choice people. Neither Alencastro, I headed for six months, Basil Poindore was my first choice as composer, as was Brooke Shields for the girl. So I had absolute control, which was a wonderful experience. It is also something I hope will happen to me again.

On *Anne*, I will be working for Ray Stark and it will be a past



Scene from *Grazers*. Merson's first feature.



Director Robert Merson: The *Blue Lagoon* is his second feature.

(film, instead of a small camera one like this, I won't have control there).

What location here you used?

We shot on an island called Ninaga Lave. It is six hours by boat from the main city of Nadi, or 45 minutes by sea plane. The island is owned by Richard Evanson, who has now opened the *Blue Lagoon* Lodge. People come to there and have heard of my rapidly-decaying sets. After people see the film it will become an interesting tourist attraction like the Disneyland of the South Pacific. Visitors can stay in the bar where Richard and I'm making film study logs.

What did you do for power?

We took small Honda generators over from Australia. We left one with the native village on the next island — it was their idea. We wired them for efficiency, thereby destroying their culture.

How long was the shooting period?

A couple of days more than 12 weeks. We had a four-day break in the middle, which is unusual, because we thought everyone would want to go back to civilization. I don't know when the percentage was, but when the crew went into the main town of Nadi and looked around at all the concrete cars and billboards, many came back to the island the next day.

I experienced this culture shock too when at the end of four months I went back to civilization in the sea plane with Richard. When we came down to the concrete runway I was just freaked out by the sight of it. I stayed on the plane and said, "I'm going back, so going to take the boat instead." That was a wake-up trip and I thought I could sink back into strictly a little more reality that way. So, I flew back, but the boat had already left and we had to land on the ocean. I then dove in, fully-

clothed, and swam over to the boat. The crew was applauding from the ship and helped pull me up on board. It was a very dramatic and fun way to end the whole shoot.

How far behind were you with raises?

We called them weeklies instead of dailies, because they would come in on the sea-plane about a week later. But we got paid to it.

During production we had three sets going at once. Neither shot the prime set, while Vince Merson handled shooting for the second set, which was quite expensive. Vince also shot a lot of sequences at sea, because neither gets seasick. The third set was Ron and Valerie Taylor, from *Sedona*, who shot our underwater stuff.

The system we used was to storyboard a sequence. In the morning I would hand out little squares indicating the shots we needed, and Richard would sometimes go off with Vince and shoot a sequence, while I would work with Merson at Nadi. We would then people things around. It was a very loose and unusual set-up, and you could never shoot this way under strict union rules.

Nancy was the key person in terms of making the schedule. We wanted the film to have a certain look, and that look was more important than anything else. Consequently, we would schedule around the weather, or the different types of light days, dark, rain.

Sometimes we would ask the crew if they would work on Sundays, which was tame, and take the next day off. They always agreed, so it worked out well.

Everyone was on a weekly rate and that means we didn't have to spend all our time thinking about overtime or real money in U.S. At the same time, we didn't abuse this privilege. We never, for example, worked the crew more than eight hours in a day.

Neither Alencastro is famous for



waiting to shoot in those 15 minutes of light before dusk. Did this make for slow shooting?

No, because we would rehearse for several hours before that moment. We would get all the camera people and actors ready and then wait for the sun to get in the right position. What would normally have taken a whole afternoon we would do in 15 minutes.

Did you use multi-camera set-ups?

Yes. If you want to cut during a sequence like that, you need at least two cameras going. Otherwise, you can't match your shots.

Apart from the light, we also had to consider the tides. Everything was on beaches just mightn't be there if there was a high tide.

Did you have offing facilities on the island?

We put together certain sequences in a little advance but we built. The rest was done at Buena Vista Studios.

We have spent a lot of time in the

editing room, as well as telling the story of the two children, we wanted to immerse it with the life on the reef and in the people. The aim is to give an impression of the entire around them, and that takes a lot of thought and expert navigation to put right.

Nicolas Roeg tried a similar thing in "Walkabout". Have you seen that film?

Yes. I enjoyed Walkabout a lot and there are certain similarities. I was particularly affected by the scene of the parents watching as the children went through the outbreak. I loved that because you got the feeling of how they were struggling with nature.

Are you using animals in the same way, as observers of an alien process?

Sometimes they are observing, sometimes they are doing the same things as the children and sometimes they are predicting what is going to happen next, such as when the bird lands in a nest just ahead of



the sequence where the children fall in love. I also show how the cycle of nature is happening, though they don't realize it.

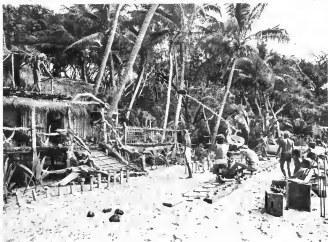
What brief did you give your composer?

I didn't have to tell David much.

David, Klaus Dold gave you the same brief for the day's shooting with Steve Anderson.

because he is a musician and knows the sea, that's all. I really needed David had done the score for Big Wednesday which is one of the best.

Concluded on p. 202



Daily life in front of the bar on which we built according to Tjapin customs principles

# THE LINCOLN-CASS FILMS

## Mary Bateman examines two forgotten pioneers of the Australian film industry: Godfrey Cass and W.J. Lincoln

### Godfrey Cass



Godfrey Cass, whose real name was Godfrey Casson, is very much the forgotten son of the Australian stage and screen. Yet he was undoubtedly a pioneer of the Australian film industry. His film career spanned a quarter of a century — from 1910 to 1934 — and his theatrical career a lifetime, up until his death, aged 84, in 1951.

1 The film program of this biography will be referred to throughout as *Cass*.

Cass was born at Beetham in 1867 in the middle of the Victorian gold rush. His father, John Buckley Casson, who had arrived in Australia in 1852, was Governor of the Beetham Gold and Knap of Gunpowder at the Powder Magazine. His mother was Polly Meese, a resident of Beetham, whom John Buckley had married in December 30, 1859.<sup>1</sup> Cass was one of seven children. The children in order of birth were Harry, Walter, Seay, Daisy, Godfrey, John and Ernest.<sup>2</sup>

When Cass was three the family moved to Melbourne where John Buckley was appointed Governor of the Melbourne Gold.<sup>3</sup> The family lived in quarters at the gold from 1869 until 1883, after which John Buckley retired and the family moved to "Gosport", at 83 Hebburn St, St Kilda.<sup>4</sup>

Cass' formative years were spent at the Melbourne Gold. The children were frequent visitors and were friends with most of the

wardens and gatekeepers.<sup>5</sup> In 1888, when Cass was 13 years old, Ned Kelly was one of the more consequential inmates.

Cass, in a letter, was taken by his father to meet him. At that meeting, Ned is alleged to have placed his hand on Godfrey's head and said, "Son, I hope you grow up to be as fine a man as your father." The next day Cass' father alluded to Kelly's tragedy.

Cass was fascinated by Kelly and throughout his lifetime was no collector Kelly memorabilia.<sup>6</sup> He was also to play Ned Kelly in three films.

Cass probably began his acting career sometime in late 1888, or early 1889, when he was 17 years old. This was with J. C. Williamson's "Sometime during the late 1880s, or early 1890s, he met Hilda Fraser, the daughter of the Rev. Duncan Fraser, founder of the Presbyterian Church in Heidelberg, in 1857. Hilda was an actress, and the two Cass probably met through their mutual acting careers.

The Fraser family lived at "Stranden" on Barkin St, Heidelberg. The sisters Hilda, Anne and Charlotte were the issue of Rev. Fraser's second marriage and all were born on the stage. Frances and Elizabeth (known as Bessy) were older and the children of Rev. Fraser's first marriage.

Tom Roberts is reported to have been Bessy's boy. Tom Roberts, Frederick McCubbin, Arthur Streeton and, of course, Godfrey Cass were frequent visitors to the Fraser's Heidelberg home. Bessy carefully kept a diary of those days.

7 Casson's dates are 1870, 1871, 1872 and 1875. The diary (in 1875) was written of the year at the residence of the Casson family.

8 Interview with Graham Armstrong and Nipper Casson. City Celluloid date list, recorded by Nipper Casson, and sent by the author. No day for the day (1888) appears to have survived.

9 Interview with Mary Casson.

10 Interview with Guy Casson.

2 John Buckley signed with the *Star* for the *Parade Magazine* on December 27, 1913. At Senior Turley at the Melbourne Gold. On December 1, 1874 he was appointed police of the Town Gold and on March 12, 1876 he was appointed Governor of the Beetham Gold. *Blue Book*, *City Listings for the Colony of Victoria*, 1912.

3 Cass' first diary, December 1888. Polly Meese and John Buckley married secretly. They spent their honeymoon in France, riding there and back in eight days but on the way back Polly left a son, Daisy, and the Meese family lived permanently at Beetham's. Whether the family was a woman, it was in a hospital in a hospital.

4 Only seven years of the diary have been located. The most dates of each of all the children are unknown. It would appear to be in the same year.

5 John Buckley Casson was appointed Inspector-General of Police in Victoria in 1887. In July 1887 he was granted the right to the office of Sheriff. He resigned from the Police for duty in 1888, aged 39. *Blue Book*, *City Listings for the Colony of Victoria*, 1912. *Blue Book* and *City Listings for the Colony of Victoria*, 1912.

6 Casson and McCubbin's daughter, Pearl (in 1888).

at Heidelberg. The figures of Henry Hilda and Lene are his notes in the left-hand corner of Tom Roberts' painting, "Boomer Street".<sup>11</sup>

Cass, it would appear, moved to the hothouse artistic set of the late 1880s and 1890s in Melbourne. His brother John (nicknamed Jack) was also beginning to be known, particularly in literary circles. In 1899, he founded a magazine called *The Reader*, which had Lancel Lindsay as an associate editor.<sup>12</sup> Cass was therefore associated not only with the theatrical set, but also with the artists and writers of the day. Cass was also greatly influenced by the work of Adeline Lindsay Gordon from whose writings he could fluently quote.<sup>13</sup>

Cass and Hilda married in 1894 and sometime that year, or early in 1895, they moved to Western Australia to live in Coolgardie. Cass was probably acting with a theatrical company that toured the goldfields.<sup>14</sup> Their two children, Myriam and Guy, were born at Coolgardie.

After their return from the West, Cass and Hilda joined the Williams Anderson Dramatic Co., which toured the capital cities. In 1901, they played together in William Anderson's

production of *Serving the Queen and World's Fender*.<sup>15</sup> They continued acting with the company until 1903, when Cass joined the Charles Haddon Dramatic Co. to play the part of Cecil Spencer in *My Woman Jane*.<sup>16</sup>

Their acting careers took them in different directions. Hilda continued acting for the Williams Anderson Dramatic Co. as well as off until 1910 (She is reported in 1908, for instance, as acting with the Allen Hamilton Dramatic Co. during its tour of New Zealand).<sup>17</sup> In 1910, she left William Anderson's company and started acting at the Theatre.<sup>18</sup> She was to continue to work there until her death, sometime during or shortly after World War I.<sup>19</sup>

Cass was at the peak of his stage career for the 10 years from 1903 to 1914. He always played the part of the villain and appeared in the leading productions of the day playing opposite the leading stage names of the time: people such as Robert Haines, Eugene Duggan, Roy Redgrave, Benjamin Hollway and Arthur Bryant to name a few. In 1912, *Theatre* interviewed Cass who "has been playing the villain on and off in different companies for the past 15 years".<sup>20</sup> In the interview, Cass explains how he was very nearly shot "by a drunken blue jacket" and on another occasion had had "his hair of a cooked turkey thrown at me". He continued,

"My friends used to console me with assurances that these were tributes to the realism of my acting. Still as actor, while he likes to feel his work is appreciated, certainly has no wish to feel it in the shape of a well-thrown lead or a well-aimed bullet."<sup>21</sup>

*Theatre* commented,

"Mr. Cass continues that off the stage the villain is usually a very harmless fellow. As a rule it is the hero who is the troublesome element."<sup>22</sup>



Godfrey Cass as W. J. Lenoir in *The Sibs* (1911).

In 1908, Cass began his association with the Haddon Holt Dramatic Company, an association which was to continue until the 1940s, after the deaths of the Hadds. In 1908, he played in *The Banders and Floesheder* and toured New Zealand for that company.

In 1911, Cass made his last film.<sup>23</sup> The impact of the moving picture on the theatrical world

11 Interview with John Douglas, alias Lene's daughter. Note: Hugh Cairns had commented that interviewed in Jerry H. Day, *James Douglas* (c.1910) (Melbourne: Australian Publishing, 211 pages). R. W. Carr (writing from John's diary) and describes the time I came to visit (in the left-hand corner of the work).

12 Jack Cameron was also a close friend of Lancel Lindsay. As early as 1888 John Rastbury Cameron had written to A. C. Stephens (alias "Red Page" in the published version) to announce to the young Premier Lindsay's last part and his work with Lene Gordon. The *Journalist* (writing of A. C. Stephens in 1914) lists Jack Cameron, Lancel Lindsay and Jack McLean working together on a significant notice *The Free Lance* (from *The Review of Mark McLean*, July 4, 1910) p. 100 and p. 212. Hugh McCann was later to play Adam Lindsay Gordon in L. Gordon's *John The Little Brother of Adam Lindsay Gordon*. Jack Cameron is also mentioned in Lancel Lindsay's *Claret of John Sydney*, 1911, and in Hugh McCann's *Liberty Bell* (1911) p. 117.

13 Interviews with Gertrude Janssen, Mrs Douglas, alias Guy's mother.

14 Lene is quoted in Godfrey Cass as Hilda's sister in writing circa 1910s, 1920. It is worth noting that she was 14 at the time of the 1884 visit.

15 *Illustrated Stage Journal*, 1911, pp. 58-60.

16 *Id.* 1906, p. 17.

17 *Theatre*, November 1910, p. 10.

18 Interview with Guy Lindsay.

19 *Theatre*, September, 1911, p. 1. The passage is also a good and concise of the background of theatrical costumes in the early part of this century.

20 *Programme*, in private collection of Gertrude Janssen. Hilda Holt founded the stage agency for her production of *Banders*.

21 It is possible that Cass (as Guy) was meeting 1910. The Casses are reported to have a great number of *The Sibs* being sent to him to make it as if he had been made in "No. 10" of the film.



Godfrey Cass (left) in *The Sibs* as Remond of Adam Lindsay Gordon (c.1910), directed by W. J. Lenoir and G. H. Brown.





Billie Lincoln, his wife Pearl and their daughter Marguerite lived at 1014 St. St. Kilda, throughout Lincoln's association with Paradise Gardens and subsequent film companies. According to Guy Cantello and Adele Green the Lincolns were quite wealthy. Lincoln certainly employed servants and Mr G. B. Spencer's sister, Mrs. Wheeler, with his housekeeper while they lived at St. Kilda.<sup>14</sup>

In 1911 Lincoln commenced work for J. & N. Tait who, with Johnson and Gibson, later formed Amalgamated Pictures (this combined with Spencer later that year).<sup>15</sup> He directed and wrote at least eight films for that company between 1911 and early 1912, as well as managing Paradise Gardens (see *Paradise*).

In 1912, Amalgamated Pictures ceased operating as a film production company and devoted itself to the importation and distribution of overseas films, which was cheaper than production. They either distributed through their own theatres (Paradise Gardens was one outlet), or through the independently-owned theatres where managers dealt exclusively with that exchange for their weekly supply of film.

Lincoln became publicity manager of Amalgamated Pictures with an office opposite the St. Kilda railway station and directly in front of what used to be the old Amalgamated Pictures film studios.<sup>16</sup> He was probably appointed to that position sometime in 1912.

As mentioned previously he was still managing Paradise Gardens throughout those years and continued to do so until late 1914. In fact, during 1914, Paradise Gardens amalgamated with the Lyric Picture Gardens at St. Kilda and Lincoln managed both theatres.<sup>17</sup>

In mid-1913, Lincoln and Cass formed their own film company, Lincoln Cass Film Pty Ltd. Through Lincoln's association with Amalgamated Pictures their company enjoyed reasonable trade publicity, which was rare for an Australian film company at that time. Mr Lou Spence, who was 20 in 1912 and working in the film industry, remembers meeting Lincoln at that time. He described him as a slick type and a was mean to deal with. There were no problems caused by any dealings that were undertaken together but Spence remembers "Lincoln was a shrewd man through and through".<sup>18</sup>

Lincoln's Paradise Gardens was featured bi-weekly in the *Australian Kinematograph Journal*.



Geddes Cass in W. J. Lincoln: *The Life's Romance of Adam Lindsay Gordon*

with "Melbourne Notes". In these reports it always seemed shocked to capacity audiences. The *Journal* believed these large audiences were due to Lincoln's superb selection of feature films (all of course supplied by Amalgamated Pictures, a member of the Associated Film Exchange in 1912) and Lincoln's outstanding management. A typical excerpt reads:

"The large grounds of Paradise Gardens were absolutely jammed. In fact it is doubtful if there would be room for a single person more."

Mr Lincoln had been lucky in obtaining two of the best "Famous Players" pictures...

and "Where is one establishment that I am so opposed to it, a carnival Paradise at St. Kilda, where Mr. Lincoln holds the reins [sic] of management with nice skill and foresight."

Lincoln's association with Amalgamated Pictures and his management of the Paradise Gardens and Lyric Picture Gardens ended late in 1914 or early in 1915. By 1913, the "combine" had started against investing money in Australian film production and focused distribution of overseas films rather than risk money in local production. These changes had occurred between 1909 and 1913 while Lincoln was employed by Amalgamated Pictures.

C. Spencer, a director of Amalgamated Pictures, had resigned from the board in February 1914. Spencer had favoured film production and had actively promoted it through 1911 and 1912, with his resignation went all hope of any film production within Amalgamated Pictures. Spencer's resignation was so bad up that "he was prevented for 10 years from taking an active interest in picture matters outside the scope of the combine".<sup>19</sup>

It is logical, given Lincoln's film experience and connections (first as a writer and producer, and his knowledge, that there was no need) for his creative ability within his present position. He therefore took up a position as director and writer with J. C. Williamson's when, in 1915, they decided to film their successful stage plays. (Williamson's had previously bought the Lincoln Cass studios.)

Lincoln's driving agenda is here less understandable for a period during his association with Williamson's, and there were fears he would be unable to fulfil his obligations to them. The film *Get Rich Quick Wallingford*, which was originally hired to direct, was eventually

taken over by Fred Niblo, Williamson's imported American star.<sup>20</sup>

In 1916, Lincoln directed *La Ronchard* and *The Life's Romance of Adam Lindsay Gordon*, which was considered by *The Bulletin* as one of his best.<sup>21</sup> It was also his last film. Lincoln was a talented director and then film shows the maturity he had reached in film production. *The Life's Romance of Adam Lindsay Gordon* has a haunting beauty. The long camera shots, interior lighting and sophisticated design mark him as a particularly sensitive and advanced director for that time.

Lincoln was in partnership with G. H. Barnes for the making of this film. Adele Green, who acted in it, only vaguely said to Barnes. Lincoln handled the direction entirely, with Barnes only rarely seen on set. Miss Green remembers Lincoln at that time as an extremely nice man. He was never left alone on set. She remembers he was generally known to be a very sick man, but she did not know for what reason.<sup>22</sup>

Lincoln died one year later in Sydney on August 18, 1917. His wife Pearl and daughter Marguerite, now 20, were with him in Sydney at the time. The family appear to have moved to Sydney sometime late in 1916; they were living at Marguerite House, Macquarie St., Sydney.

At the time of his death, Lincoln was working as a script writer for the *Home Movies in Sydney*, a series of the extremely successful stage play entitled *The Worst Woman in London*, which had been revived by the William Anderson Dramatic Co. in 1914 and again in 1916.<sup>23</sup> It is difficult to know if he was going to make it into a film or intended it as a stage play.

Although this is a very brief look at Lincoln, owing to a lack of better material, his later life does mirror the growth and decline of the early Australian film industry and highlights how closely entwined theatre and film were. *The Belle, The Nurse, The Love to Mend, The Bush King and Captain Moonlight*, for example, were all successful stage plays scripted by Lincoln and later adapted to film.

Lincoln reached his peak film production output between 1911 and 1913 when Australian film production generally was at its peak and, as the local production industry declined due to the policies of the "combine", his film output declined. *The Bulletin* on Lincoln's death stated "Lincoln's recent career, was undoubtedly the pioneer of the Australian picture producing industry." "I would not call him 'the pioneer', but I would call him one of the pioneers of the Australian film industry."<sup>24</sup>

21. Reviewed and court-maged J. C. Williamson's *Myrtle* (1916).
22. Interview, September 6, 1917.
23. Interview with Adele Green.
24. *The Bulletin*, September 6, 1917 and Theatre Spectator, 1917, p. 20.
25. *The Bulletin*, October 19, p. 22, and *The Bulletin*, p. 20.
26. *The Bulletin*, September 6, 1917.



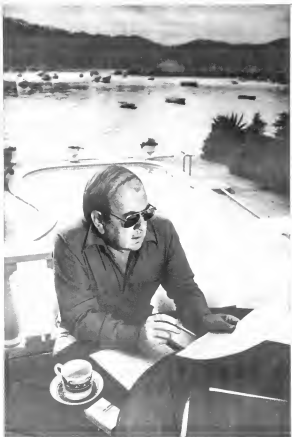
Scene from *Kathie Carol*



W. J. Lincoln in *The Rapture* (1913), made for Lincoln-Cass Films

19. It is probable that Lincoln wrote his own outline for production in the *Journal*. Time into script was from 6 p.m. May 16, 1914 and May 20, 1914.
20. *Theatre*, February 1914, pp. 213.







# Peter Yeldham

**Continuing his survey of Australian scriptwriters, filmmaker Paul Davies talks to Peter Yeldham, whose credits include "Ride on Stranger", "Golden Soak" and "The Timeless Land" for television, and the features "Touch and Go" and "Weekend of Shadows".**

When I started in radio, it was a thriving industry. That was before television. But I got a bit restless and decided to try it overseas.

What really triggered me off was the Royal Commission into the television industry I went along and heard Clive Elliott questioning Frank Parker about what he was going to do. Frank Parker refused to promise a quota, but he said, "I've always treated Australians well; just treat me." So I went to Britain with my family. As expected, it was tough on my wife and our two very young children until I finally got going.

**How did you get started?**

I was lucky, in that I bumped into an Australian friend and he said, "Come and meet Spike Milligan." Spike had just started an agency over a fruit shop in Shepherd's Bush with a woman called Beryl Virtue, who was his agent. She also handled Sesspool and Galton, Eric Sykes and Johnny Spargo. Anyway, she took me on as a son of challenge.

Beryl turned out to be a marvellous agent. She soon moved to a building in Raynesway, and then into the West End. Today she is an executive producer for Robert Stephenson.

I wrote drama plays for the first six or seven years, then I switched to comedy, though never to the same extent as Spike and the others. They were writing situation comedy for television, which I could never do.

It was a lucky meeting, and Spike and the others were very good to me.

**So you arrived in Britain just before the golden period of British cinema**

Yes, and just after the start of commercial television. Some pretty good things were being done for television, like *Malgret and Z Cars*. Unfortunately, many years later, the same things are still being done.

You also wrote a number of screenplays for the major studios, such as "The Liquidator" with Trevor Howard and Noel Taylor. Do you have a favorite film from that period?

Fairly enough, it is the first one I wrote. *The Comedy Man* with Kenneth More. Although it was based on a book by Douglas Mays, about an out-of-work actor in London, an awful lot of me went into it. I know what it was like to be unemployed and almost starving in London. It was the most personal of the films.

*The Comedy Man* was the first time I had wanted to write a comedy. There is a magical moment in a crowded cinema as theater when you hear people start to laugh, it is very handy. So, from then on, and with I came back to Australia, I was writing comedy, almost exclusively, in plays and films.

Everybody says comedy is the hardest to write. What is the trick when you don't have a live audience to feed off?

You have to make yourself smile, if not laugh, while you are writing. I have done a couple of stage plays in collaboration, and on one in particular we had the criterion that if we both laughed, the play or film stayed in. Sometimes, we made ourselves laugh so much that we were lying on the floor, convulsed with laughter. Occasionally though, the next day we found we had had

too good a laugh and that it wasn't comic that funny.

It is very hard to define comedy. Of all the comedy writers I know, and I know a lot in Britain, none of them were funny people. Many of them are very odd characters. I have never worried. Tony Hancock was the supreme example.

**Is it good to work with an actor when writing comedy?**

It usually isn't possible, except for stage plays. There you can work extremely well with actors, particularly when you are on tour. It is quite dramatic going from town to town and you do tend to rewrite a lot. I had one play open in Liverpool, called *Smith and the Wang*, which I think is the best stage play I have done. Everyone laughed all the way through. Then somebody said those terrible words, "It's going to run forever in the West End", which usually means it only runs three months.

We then took the play to Coventry, where nobody laughed. It is a different house than and the script went far removed from the audience. It was like a different play.

**When things started taking off for you in Britain, did producers approach you for scripts, or were you still writing on spec?**

They started coming along after the first few television shows. If you work on one television series, they'll ask you to do another one. Then somebody would say that, and ask you to do one of these, and so on. You get busy very quickly.

I think the writing I had in radio, where one had to write quickly and work very hard, also

helped. When I first went to Britain writers felt that if they wrote something every three months they were doing a lot of work. I find that today I am busy. I am bored.

**You then came back to Australia just as the local cinema was getting off the ground. . .**

I returned a couple of years for work, but I came back for good in 1976. There was sort of a drop in feeling about Britain in the 1970s, we just seemed to be doing the same things again. The film industry had gone pretty dead, so had television. This is one of the reasons why I came back. In fact, the only reason I stayed so long in Britain was because I was having a good run with my stage plays.

**Do you still have an urge to write plays?**

Yes, though I haven't written one since I have been back. I find plays the hardest of all things to write in Australia.

**Why is that? Is it because it's easier to rub money for films?**

For a start, you have to sit down and write a play—nobody is going to ask you to write one. Also, I have been inundated with television work, and one tends to do what is paying.

Another reason is that I haven't come to terms with the sort of play I want to write out here.

**Looking at your record in television, one senses that you have done an extraordinary number of adaptations. Is that confidence, or have you pursued adaptation?**

Well, I hardly ever did adaptations in Britain; it was almost all congenial. But since I have been back, I have worked mainly for the ABC and they like to do a lot of Australian classes.

There was only one occasion where I sought out an administrator and that was Alvin Thompson, which I did happen to be worried from the library one day. I intended to read a couple of chapters, but could never sit at my desk. The next day I rang Nyle Tennant and asked if the night work still available for thirteen. She said they were, so I went to work. I then took some sort of option and went to the ABC with a three-page outline. I also suggested they read the book, but someone replied, "No. If you're that enthusiastic, write the book."

I think it turned out well, and maybe the reason is that they put all that responsibility on me.

Did you have much discussion with Tennant about the work?

No, she stood back from it. We just had a lunch and she said, "Look, it's a book, and I know you are going to make a television series, so do exactly what you want." We made a lot of changes, but I think we kept the spirit of the book.

Did you need extra research into the historical setting when adapting the book?

No, because it was all pretty well documented in the book. Also a lot of those things Kyle was writing about in the 1980s I had gone through in Sydney on the late 1940s and early 1950s — the anti-communist and Liberal fringe groups, for instance. So again, I felt I was writing about my youth.

You have also written "The Times Lead" for the ABC. Is this correct?

Yes. There are eight one-hour episodes. It begins in 1788 and continues for the next 22 years. It starts with Philip, then jumps first to his son and becomes mainly concerned with the fictional characters of Elmore Durr's book. All of this is against the authentic background of what happened — the rum trading, the revolt against Britain, and so on.

Are you worried about covering some of the same historical ground in "Against the Wind"?

Not at all. There's was mostly the story of a girl and her life, whereas ours is a father's delirious success.

Elmore's books were pretty thoroughly researched, and we have stuck fairly carefully to history, although it is by no means a history lesson.

Have you found a difference working with Australian directors as opposed to British or American ones? Is it easier to get access to a director overseas, once your script has been accepted?

Yes. When I first came back, there was a tendency to say, "Thanks for the script, now go away and we will do it." I told them that wasn't the way it worked out there.

Luckily, working with Carl Schuchman twice, I have experienced a very good working relationship. And this is now happening with other directors as well. I just made it known that I was available at any time if they wanted to change things. I have always said, "Don't get the tea lady or the art designer to do it all for me. We can do it."

I wrote the scripts of *The Timeless Land* a year ago for example, but last week I was called in to re-write a scene that wasn't quite right, and which was being filmed the following day.

I like to follow a purpose, the work

and even be involved in, or consulted on, the editing. This happened with *The Timeless Land* and *Ride on Stranger*, and made it feel a part of the whole thing. It wasn't a case of knocking out a script, taking the money and going away.

Another of your television shows, "Golden Snak", starred Ray Barrett who is a personal friend. Did you have him on mind, or was that just coincidence?

Good both really. It was a co-production, so the producers wanted somebody who would be known overseas. Ray was available, and he is known abroad and here. I was very pleased, of course.

I am writing a new series for the ADC at the moment which Ray will be starring in. That has been written with him in mind.

Is it an original work?

Yes. It is called Sporting Chance, and Ray is playing a sports scandal.

When doing an adaptation, do you  
 lift the dialogue straight out?

Very rarely Generalle. I read the work very thoroughly twice, making notes and marking the things that are very relevant to the book. Then I tend to put it aside. I have absorbed as much as I want.

So you don't count it when water?

No. 1 never look at the book.

Have soldiers ever accused you of destroying their world?

No. The only feedback I have had was from Kyle, who wrote me a lovely letter saying she thought I had given her entry a new dimension. She was very pleased.



Wendy Hughes (left), Chantal Compton, Barbara Stephens and Corinne Duncan, a Touch and Go, a jewelry workshop and co-sponsored by Southern.

Do you think a writer should have  
some say in the casting?

It is good if you can, but it's not always possible. I am usually involved on cruise, particularly when I work with Carl. We will go through Showrun together and maybe get the show down to three or four people. Then I leave it to him.

Do you write with particular actors in mind?

Very rarely. Once or twice I have done it and they have not been available.

You have had a great deal to do with writers' guides in Australia and Britain. Do you find that writers are hard to organize individually?



*Business Systems and Michael Anders is an episode of Run From the Money: Investor Carl Sagan*



Devil Canyon and Elk Harts in Golden Road, which Yodanis escaped from the  
Mountainous Canyon, Nevada.



"Yes, probably because they're a very small industry here."

One of the reasons I became involved was that when I was writing radio in Australia there was no guild. We were paid and treated badly and had no clout at all. And unless you got some kind of organization going, you will be screwed every time.

Where should the main effort of the guild be placed?

The two main areas are our image and contracts. We recently had a long battle with the ABC over contracts and, though it is true, is another case we are just paying up for the next round in a few years' time.

We also have to put a stop to such things as the Australian Film Commission's 50 Films. Do you realize that not one writer was mentioned? They mentioned the director, the producer, the cinematographer and the stars but not the

writer. It was quite incredible, and even a writer-producer like Jane Long was listed just as a producer. There are the kinds of things we have to stop.

Do you feel there is still an ignorance of the function of a writer in Australia?

Yes but it is certainly much better than it was. One of the worst things that happened to me when I first went to Britain was that somebody said, "Let's talk about a cow lunch." Take a writer to lunch? Christ, that never happened to me in Australia.

David Putnam, during his recent visit, said a country could only expect to have three really great directors and four great writers. Do you think that is a fair comment?

No. It may be true of small countries like Sweden and Aus-

tralia, but it is certainly not true of the U.S.

Actually, a lot of the other things Putnam said make sense—particularly how people always say the trouble with Australia (there is the script). We get some excellent scripts, some adequate scripts and some poor scripts, just like any other country. What we really lack is the creative, hard-core producer you find overseas.

Some of them are terrible bad actors and even they will screw you if they can. But if they believe in your work, they will fight to the death to get it produced. Whereas in Australia, with all the money at present, one only needs to get a pass from an AFC commissioner, before somebody says, "Let's change the script!"

We had this problem with the one not disaster I wrote here, *Weekend of Shadows*. We had constant changes and insecurity about it right up to the day of shooting. I think none of these changes didn't help the film.

There is a lot of discussion about moving our film more international in flavor. Having worked here and abroad, what do you see as the necessary ingredients?

It is hard to answer. But the best way to be international is to be truly national. If you go for a mid-Atlantic or mid-Pacific type product, that's what you end up with. It probably plays in packed houses in Fiji, but that's all.

The British loved this in film and television. It was only when they started making genuinely British shows that they started selling overseas. In some ways it's like the situation with *The Sullivan*. It is a very Australian show, and yet it is a ratings to all in the U.S.

You were in Britain during the recent rise and fall of the film industry. Do you see any common

trends in Australia?

The failure rate is growing, in we make more films. The first honeymoon, when people want to see Australian film because they were Australians is over. And what is happening in its place is this tendency to say, "We have to sell to the U.S., so let's Americanize it." That's what worries me most of all because if you make me become a service industry like the British.

Do we have a screen-writing industry in Australia?

If you include television, it is becoming quite an industry. I am not just but there must be about 12 full-time writers a week and that means quite a few writers are employed. How long they work on their scripts is, of course, another thing. Even in the best days in Britain people used to say the most of the writing was long done by about 50 writers, even though there were 100 members in the British guild. I guess it is somewhere the same here.

Rosemary Anne Sison remarked two years ago that she was amazed to find there were so many semi-professional writers in Australia. Are we the lucky country in that respect?

I hope we are going to be a lucky country, and it is a battle that will keep going on. We are always in danger of television stations putting out and films being thought at the moment we are doing all right.

I think a good sign is the shorter stories which the commercial stations are doing. Hopefully out of those will come some quality shows which we can sell abroad.

Do you see shorter stories as a reaction against the colloquialism of the script?

*Continued on p. 224*



Michael Craig and Nicole Page in the ABC's *The Twisted Land*, scripted by Yedlinam.



Michael Wilson and Lolly Clark in Yedlinam's original role cast serial, *Ruby on Strings*.



# JAPANESE CINEMA

## DONALD RICHIE

Donald Richie, co-curator of film at New York's Museum of Modern Art, has long been regarded as the Western authority on Japanese cinema. His film books include *The Japanese Film*, written with Joseph L. Anderson, *Japanese Movies* and *The Films of Akira Kurosawa*. Richie has also written on other aspects of Japan — such as tattooing, flower arranging and ancient erotic cults — and has collected and edited the *Japan Letters of Henry Adams* and *Rudyard Kipling*.

Richie, who divides his time between New York and Tokyo, recently spoke to C. Ewan Burnett about the state and future of the Japanese cinema.

### How do you rate the healthiness of the Japanese industry?

It's not particularly good, the quantity of production is down, and the quality is way, way down. There are many reasons, one of which is television. When Japan started becoming affluent, everyone had plenty of time and television made it possible to lose time. So, as in all countries, television took away the major cinema audience.

What is different about Japan is that the minority audience was never particularly interested in Japanese production in general. In the old Hollywood era, to cinema audiences, large studios, big wages for everybody, a book-keeping system that looks as though it puts the losses in one column and the wages in the other, and a double-bottom line which means having to make 104 films a year, which is physically impossible. The studios have been one of terror and conservatism of extraordinary dimensions. So, they will remain the great lot of 1957 with, if possible, the same state, at least until some day some young man without money pays attention to what the film is about. The result has been that people don't go to the cinema anymore. The only major audience left is teenagers, who usually don't have money but still go to the cinema. And the film the studios make for children are very boring because the people calling young, low revenues are 55-60 year-old company men. You can imagine the caliber of the product, it is inevitable.

### Is the major audience interested in Japanese or foreign cinema?

The major audience is gone. The minority audience that is left could become interested in Japanese film, but it has been so alienated and ostracized by product that it now goes mainly for foreign films.

### What about the independent producers of quality films?

The type of independent production that has been saving cinema in many countries, including Australia, has been knighted with diffi-

culty because Japan doesn't have anti-censor laws. This means that the major film companies can own all the theatres and that there are no places to show independent production. The other thing is that it is very hard just to get an independent production off the ground.

If a producer wants to make a film in the U.S., for example, he finds a script he believes in, a director who wants to do it and a star. He then goes to the Bank of America and says, "I have Sidney Lumet, a script and Al Pacino, so give me the dough to make the film." The Bank of America is usually very pleased to help out, and if the film is like *Dog Day Afternoon*, and made completely on location with no studio work, it will be made for a minority audience with very little money.

In Japan this is impossible because the theatres and the banks think films are far too minor for them to gamble on. They need stronger guarantees.

The single exception to this is the Art Theatre Guild. With Tabo, it was to put up half the cost of film, the producer would put up the other half and they would split the take. The ATG managed to get hold of these cameras — one each is

Takaya, Otake and Kyoto — and released films through them. They did that for 10 years, and one good film you have seen in the 1970s, and even the 1980s, probably came from the ATG — for example, the film of Nagisa Oshima, *Sensuous Heat*, Masahiro Shinoda.

Three or four years ago, however, Tabo decided a woman's making any money (which it had never managed to do) and put a stop to it. Fortunately, it opened up again under a different name. Tabo didn't put up any money that time, but acted solely as a distribution house.

One of the ways an independent production can get distribution is to wait until one of the big companies finds it in passing the bottom half of a double-bill. A director then produces the film, which he has financed himself, for 10 per cent. This gives him enough money for his next production. The Shinoda and Hara films came onto the market in this way.

### So, these independent producers are not really producing...

The reason Oshima and Shinoda put out only one film a year is that it is all they can do. The alternative, which Ken Ichikawa does, is

to hire out to a big company — a movie entrepreneur. Although it used to be a director's cinema in Japan, as Yuzuru Ozu, Mikio Naruse and Kaji Muroguchi could have their cinema, in these Kurosawa's, it has now become a producer's cinema.

The producer, who is a company man, develops a script which is like a child's coloring book. It says how long a scene is going to be, what angles have to be used, and so on. Ken Ichikawa is hired to script and add a little to it as writer — and he does.

There are also a number of types going on for selling films. There is one big publisher which puts up enormous money — 450 million yen (\$474,000) — of which five million would be for the pinky film, and 15 for the press and advertising. My figure may not be correct, but the fraction are. The publishing firm subsidizes Japan's policy, making every Japanese aware that the film is going to come out. The film then opens at every cinema on the same day and, before the public finds out that it is shot, everyone has seen it.

Another organization involved in film is the religious body, Soka Gakkai. Soka Gakkai people go to films, as when they put money into, say, a mountain, and then they take, every Soka Gakkai buys tickets when a cinema out. There are no profits of members, so the film makes a lot of money.

There are other ways, too. Shinoda recently made *Melody in Gray*, which is not much of a film, but has pretty pictures. Shinoda then made a documentary on *Yoshitaka Sato*, which is the largest orchestra in Japan. The steel company then sold tickets to everyone in their employ, and everyone who came to see the documentary saw through the front. This sort of face-booking of the audience is very common.

### So that big business can survive...

It is always a gamble. For example the publisher I mentioned earlier invested heavily in *Goemon* (chillars). The first one was a great success, in that everyone went. They tried the same type a second



Scene from *Goemon* (Ichikawa's *Kagi*) (The Kagi)



time. You can even be politically incorrect as long as it doesn't have a particular focus.

**Is film criticism contributing anything positive to the situation?**

It probably could, but there has never been an "institution" called film criticism. What we have are called *kobunshi*. An *kobunshi*, who prints in their magazines that such and such a film, by such and such a director, will open tomorrow; it's like an advertisement. And when it is opened, all they will say is that the star gave his or her best. There are, maybe, two people who write what one would call film criticism, and they publish only in magazines. But they are far a minority audience.

There are no standards, because in Japan, we standards up it from imported ones in watches and so on, are brought with problems. If one gets to be a director, it is only because one's teacher helped to get that job. This being so, one doesn't want to do anything to anger him, and if he happens to like a director, or be his friend, one cannot say anything.

Film and television companies also give gifts and other presents to all the writers, and they are glad to receive them. Of course, if you say a present from someone, you don't go out and say something bad about them. Everything is very general, and so information leaks out.

**Is there no feedback from the public?**

As in most countries, word of mouth is better than reviews and advertising. If good word gets around, that's a large number of people will see a film, or make a critic might say about it. For example, there is a small company that specializes in art films, and they have a publisher behind them. They have a 250 seat cinema and

time and it worked. The third time, nobody went, even though the same amount of money had been spent. So you can check on audience once or twice, but it's not an ongoing process. Consequently it drives itself.

**What effects has the success of talent in films had on Japanese TV? Has television product improved?**

The people who would ordinarily move into film, now go into television. But as a medium, television is very different to film. In Japan, all television is commercial, except for one channel (NHK) well, which means you are brainwashed, not by the producers but by the sponsors.

Television hasn't grown since 1950, one still sees very much the same type of material. It is concerned with one channel (NHK) and making sure it doesn't have an hour that isn't filled. It is conservative.

There is no incentive for young people interested in "the moving image" to want to go into film or television. There is a further system, in that people in film have always regarded television as what is second. So, whereas in the U.S., where one sees films very cleverly taking over television, this has not occurred in Japan. One who does not see many old Japanese films on television. I don't think a Japanese film has ever been on television.

**Is there a chance of a healthy television/film relationship in the future?**

All countries have seen the end of cinema's creative excitement, it is already an anachronism. People don't hang together and drive downtown to see "the movies." It is in our Hellenistic period and it won't last much longer. Now, this doesn't mean the media image is going, or the contrary it is growing more and more.

Japan has always been a media-land and will continue to be a living

anachronism. The big film companies are going to continue. They have developed so that only a small percentage of their income comes from film; they own baseball teams, railroad companies, land development, tobacco companies. To satisfy their stockholders and boards of directors, all they have to do is put money from the land pocket into the film pocket and everyone is happy, because the books are balanced.

At the moment there is no reason a should continue but this being Japan there is no reason why it will ever change. Also, the Government wants to maintain the system, it's a lot of money, so you often find it amazing companies which should be abandoned.

**The only quality television I have seen in Japan has been anime. Is that a growing area?**

Japan has always been strong on animation, and Toho has recently spent millions of dollars on a latest new computer system for cartoon making. Animation usually ends up as television, particularly in those where it is heavily sold in fact, half the world's animated product originates from Japan.

I don't follow animation, nor do I like it, but I know that big German companies have enormous contracts for animation in Japan.

**Is it true that Japan is relying on pornography to sustain independent producers and directors?**

That's only a rumor. If one looks at copies of Playboy in this country, one would think there are people in Nishiki-jo who do nothing else but service that market. In the hypersexual land one has and you are out. It's the kindest place alive, but you wouldn't know.

As for the so-called "porn," it wouldn't satisfy a kindergarten. And as an attempt to hype it, they have turned it into anachronism.

*Japan: a case of creative filching in Japan*

spectacle where the designation of women is the last thing they worry about. But when you go into the "porn parlors," which may be a theater holding 500 people, you wouldn't find more than 10. These films have never had an audience.

**How restrictive are Japan's censorship laws?**

Japan has no censorship laws, everything is censored by the Customs, its violence, and once passed, you can try almost everything you want. Some foreign companies even make special release prints for Japan, with more red parts.

A self-regulatory system is applied to film, and a point news all films up for release. They are watched on site and if some happens to get through, it is probably because the board was asleep at the time.

*Alan Katanishi's new film 'Shallow Water'*



are the only people who show the film of Federico Fellini, Robert Bresson and Luis Buñuel. People come from all over Japan to go to this place. They recently looked in an extremely difficult film *On the Beach* (The Traveling Players), which is four hours and 20 minutes long, and it caught on by word of mouth and played for two months. One of the downtown cinemas, which was doing no good with the standard product, heard about it, and rented it. It played at the cinema for six months, at top prices.

**Why isn't the Japanese audience saying, "We have enough material here to produce a product as good as that?"**

That's a hostless question. Why didn't they all band together and say, "This is a hurry war, let's stop it!" How can anybody in any country do that? They just don't. They are not even that conscious about the state of their politics. So why would it be for film?

What does happen is that there is a growing audience for whatever good films are available. There is within Tokyo, for example, a definite minority audience for film. You can see it if you go to the Film Centre when they are showing an American picture. There will be lines around the block. Now if any entrepreneur wanted to do that, he could have full houses all the time. But this is something that every business must never see.

**What is going to happen in the next few years?**

I see no realisation coming, and I may be even blunter than that. I have been told that the rules are far too inflexible. Even if Japanese directors were given the freedom, there would be no Kurosawa or Ozu leading in the workshop.

**Westerns & The Way We Ride the Sea**  
which has a script by Len Shonk.



**Kurosawa's Shadow Warrior** (center) with the Japanese money from San Diego

This is due in general to the offensive that has hit Japan, everybody has too much money and too much free time. The kind of education that contributes to the appreciation of film has dropped to the extent that no one knows how to

make films anymore, let alone how to look at them.

I have taught film classes in Japan. If I put on a film by Mizoguchi in a class of 30, at the end of the period only two students will still be awake. It doesn't mean anything to them. It's about a country they haven't heard of they are into something else.

Eventually, I assume, the new

civilization that is growing here will produce something weird, but I have no idea what form it will take.

All the arts are moribund. The only ones that are feasible are graphics — of which Japan is probably first in the world — architecture and decoration. The art of the

*Continued on p. 208*

## Bibliography of Japanese Films

The Western appreciation of Japanese film culture has been dominated mainly by the influence of the American-born resident of Japan, Donald Richie. Richie's many books of the 1950s and '60s have all gone some way to creating a canon of Japanese filmmakers with which the West should concern themselves. Thus, coupled with his reliance on the auteur theory (not always reliable in Japan where a system of apprenticeship and tradition is held over for many years), he led to a canon of film creators around such major names as Kurosawa, Ozu, Mizoguchi, Iimura, etc. In this, Richie's books are a product of their time and should verge on the publicly paid in their efforts to promote a limited number of directors, rather than the industry as a whole. His major history, *The Japanese Film*, written with Joseph Anderson, owes much to an indigenous history written by Tanaka Juntarō. His many books acknowledge Kurosawa as a god, and concentrate on the content and style elements of the Japanese film. Essential books, such as *Japan's Film Industry* (Richard Tuck), and *The Waves of Gyoji's Door*, by Jean Molten, follow Richie's example.

Refreshingly, *The Dancer Observer*, a recent book by the Anglo-French critic Noël Burch, takes a new approach to the films, offering the newest semiotic analysis and making a careful study of all Japanese films available from the 1920s and '30s, which he refers to as the "Golden Age".

Burch's theories, which are detailed and demanding in the extreme, make the point that Japanese film had the potential and opportunity to create a formalistic approach to film vastly and essentially different to the prevailing Western aesthetic, which formed new codes of film expression and created a corpus of work which was ideologically and formally different to Western film language. Using a system of analysis which is now becoming widely accepted, Burch shows how Japanese film of this period differs fundamentally from Western film, as such major points of film form as the use of close-up, "masking" of cyclones and shot sizes, the use of reverse angle, the "centering" or asymmetry of screen composition, use of high and low angle, the continuity of sound and action. Through detailed analysis, Burch shows how these differences helped create a body of film work that was ideologically, and therefore politically, different, and indeed the only systematic opposition to the dominant American codes of realism.

This recent study (very much indicative of a changing world aesthetic of film) is unique, in that it applies a formalistic, dialectic to an area which most often efforts in conclusion the inherent difference of Japanese film and culture. As such it makes interesting side points on Western culture.

Unlike Richie, whose recent reviews have shown a marked hostility to Burch's materialistic analysis, I feel that *The Dancer Observer* is a major landmark in the history of film criticism. Burch's observations on the development of themes and content may sometimes be rather dry (after all, these are not the thesis of his argument), but in terms of its methodical scientific application of the codes of semiology to a major subject, the work stands alone as a piece of scholarly study, one from which we should all take a cue.

IAN A. TUCKER

## An Animated Progress Report on

# GRENDEL GRENDEL GRENDEL

### Part Two:

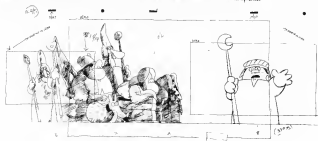
#### How to make an animated feature film.



① Write the script. We did it in the form of a storyboard, with sketch indicators of characters' positions.

② Record the dialogue, and compose and record the music. ③ Assemble and mix the dialogue and music, adding sound effects, atmospheric effects, and so on. Arrive at 9 reels of 35mm magnetic tape, each about 10 minutes long. ④ Read the soundtrack and write it onto the dope-sheet (see dope-sheets, below). ⑤ Draw the characters and prepare model sheets to show everybody what they look like. ⑥ Prepare layouts for each scene, for the guidance of the animators. ⑦ START ANIMATING.

BELOW: A layout for one scene of the film. It shows where the characters are positioned, what sort of lighting is to be suggested, and where the camera is to move during the course of the scene. The animator will work within this plan.



The story so far: G&G is a 30-minute, fully animated feature, with songs, based on the novel *GRENDEL*, by John Gardner, which in turn is based on the 17th century Anglo-Saxon epic poem *BEOULF*. *Grendel* is a nice old monster who ultimately comes to grips with the famous hero, Beowulf. Along the way, Wulfart gets his head bitten off, the Dragon tap-dances, and so on.



TRACK-READING: The tape is wound slowly across a playback head. The beginning and end of each sound can be related to frames of film by gliding the frame-counter while listening to the sound through headphones.





**GRENDEL'LL  
GET YOU!**

DOPE SHEETS,  
EXPLAINED.

These sheets are variously known as dope sheets, exposure sheets or camera charts. They are utilized at the time of making the storyboard, when the Animation Director enters in the first two columns the position and description of each shot and the animators will need to take into consideration in preparing their drawings.

Each horizontal line represents one second of film. The lower lines form compartments of 15 frames. The whole page represents 100 frames — just over four seconds of screen time. G.G.G. will put up some 300 of these sheets!

Each frame of the film has a number — all 100,000 of them.

These next six columns are filled in by the animator as he makes his drawings. The columns represent separate levels (or a set-up retained).

A ring around a number alerts the cameraman to the fact that the drawing has been used before.

A line carried down from a number indicates that the drawing is repeated in use through the number of frames indicated.

666/7/61

Scene	Shot	Time	Camera	Position	Description	Level	Repeat	Notes
1	1	1-15	1	1	1	1		
	2	16-30	2	2	2	2		
	3	31-45	3	3	3	3		
	4	46-60	4	4	4	4		
	5	61-75	5	5	5	5		
	6	76-90	6	6	6	6		
	7	91-105	7	7	7	7		
	8	106-120	8	8	8	8		
	9	121-135	9	9	9	9		
	10	136-150	10	10	10	10		
2	1	1-15	1	1	1	1		
	2	16-30	2	2	2	2		
	3	31-45	3	3	3	3		
	4	46-60	4	4	4	4		
	5	61-75	5	5	5	5		
	6	76-90	6	6	6	6		
	7	91-105	7	7	7	7		
	8	106-120	8	8	8	8		
	9	121-135	9	9	9	9		
	10	136-150	10	10	10	10		
3	1	1-15	1	1	1	1		
	2	16-30	2	2	2	2		
	3	31-45	3	3	3	3		
	4	46-60	4	4	4	4		
	5	61-75	5	5	5	5		
	6	76-90	6	6	6	6		
	7	91-105	7	7	7	7		
	8	106-120	8	8	8	8		
	9	121-135	9	9	9	9		
	10	136-150	10	10	10	10		

This is the first page for reel 7 (out of 9 reels)

Typically, a set-up can be as small as 8' across, or as large as 10' across. This one is 10' (wide) and the camera is positioned off-center (wide).

The scene is going to take place under the camera, suggesting a simple camera shot.

All optical camera instructions are on this last column.

The cameraman will follow these numbers (numbers of inches) moving the camera in or out by foot inches between each exposure of reel frame of film.

A secondary move: Reels, 8's and bringing the camera back to center.

How many drawings are needed for a second of animation? It depends. This sheet lists 50 new drawings, and 30 re-used drawings, or a total of 80 changes of drawing for 4 seconds.



These characters from the set-up below are painted on separate cels. Everything else is painted on a background level, and will not move in the scene.

### A SET-UP, EXPLAINED.

The scene below is properly *riccied* as a set-up. (A scene being one or more setups used in a certain number of frames of film.) A set-up consists of anything up to 6 levels of cels (transparent sheets with painted characters, etc.) overlaid to make up a complete picture. In this rather cheeky top-sheet, the Shaper and his Bery sing to the assembled feasting warriors. The elements of the left are painted on separate cels so that only one character need be animated at any time. This practice is used universally in animated film production.

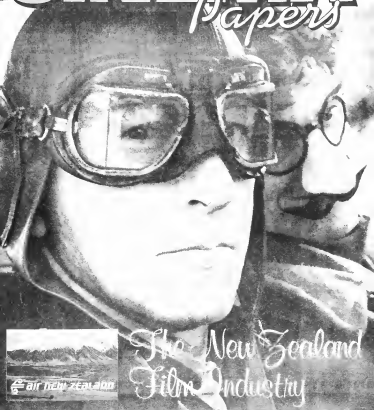


The cels are painted off the animators' original drawings, which are made in pencil on paper. This sequence has more in-between drawings than are shown here.

The animation stage of *A G* commenced in February, 1979, and is scheduled to be completed by September 1980. It's keeping about a dozen people busy full-time for the whole period—a designer, 4 or 5 animators, 5 or 6 painters, and a cameraman. The production is scheduled for a Christmas 1980 release.

# CINEMA

*Papers*



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Front cover: Tony Barry and Kella Jervison in Geoff Murphy's *Goodbye Pork Pie*

J. Austin, *Pharmazie*, 56, 2001, Supplement 1, 10-12



# FILMMAKING IN NEW ZEALAND

## A brief historical survey

### Pioneers

Films were first shown in New Zealand in 1896, but it was not until two years later that any were actually produced. In 1898 A. H. Whitehouse, an amateur showman from Auckland, imported a camera and shot a number of short topical films. The *Queen of the Auckland Exhibition* and *Under Mowing the Auckland Cup* were among the first of these.

By mid-1900, Whitehouse had completed 10 such films and taken them to the Paris Exposition. On his return Whitehouse again took up film exhibition but did not produce any more. Among the pioneer cameramen who followed Whitehouse were Joseph Perry of the Salvator Army's Lamplight Department, T. J. West of West's Pictures and James McDermid of the Tourist Department.

Perry was commissioned by the New Zealand Government to make a film record of the Royal

Clive Searcy\*



Major Joseph Perry (center) with two of the Buconne Company's processions

Visit of the Duke and Duchess of Cornwall and York in 1901. Later, while touring with the Buconne Company, Perry produced and exhibited many topical films and shot the turn-out of every fire brigade.

West also made local films to supplement his program, while McDermid shot films for various government departments on a part-time basis.

In 1914 George Tait produced a 2500 ft film based on the novel *My Lady of the Lake*. The film was distributed throughout New Zealand by Hayward's Pictures. Tait was inspired by the film as a source. Shortly after this, Tait was involved in the production of *Just As the Sun Went Down* and *His Brother's Redemption*, both two-reel dramatic films shot in Auckland. In 1916, also in Auckland, Rowland Blomfield produced and starred in *The Ties*, a 3000 ft drama based on *The Ballad of Skene's Son*, by William Somers.

The few filmmakers working in New Zealand before 1930 concentrated on shooting news films for local shows or scenic and historical films for more general release. Very few dramatic films were made and the only regular production were from the historical circumstances working for the cinema chain.

\*Clive Searcy is a film historian at the New Zealand National Film Unit. He would be interested to hear from anyone who has any old New Zealand films or who has any other points of information relating to early New Zealand films.

### Rudolf Hayward

The name Rudolf Hayward is synonymous with New Zealand film-making in the 1930s and 1940s. During this time he produced six features and a large number of one and two reel comedies, industrial and news films.

His first feature, *My Lady of the Lake* (1922) was based on a popular novel published in a weekly newspaper. This was followed by *Rewi's Last Stand* (1925), a disaster-movie set at the time of a famous incident in the Maori Wars.

In the late 1920s Hayward rewrote the script and remade the film in sound. This second version of *Rewi's Last Stand* is considered to be his best film.

Hayward's other features included an historical drama, *The Te Kōwhiri* (1927), and two contemporary dramas *The Bush Chiselers* (1928) and *On the Friendly Road* (1936).

Despite small budgets, few of Hayward's features earned any profit from local distribution. Nevertheless, he persevered and concentrated on distinctly New Zealand films. During the late 1930s, he travelled from town to town with a stock script making two-reel "community comedies".

Hayward, whose filmmaking career spanned more than 50 years, died in 1974 while planning his last feature, *To Love a Maori*, which he made in 1972.



T. J. West of West's Pictures

Trademark of the Melies Company. (From *Interglobe*.)

### On Location

The first foreign producer to use New Zealand as a location for dramatic films was Gaston Melies, who brought his company from the U.S. in 1912 to make three films. *Hinemoa*, *Loved by a Maori Chieftain*, and *How Chief Te Pahi Won His Bride*, all of which featured a cast of Maoris.

Three years later, Australian producer Raymond Longford shot *A Maori Maid's Love* and *The Making of the Bounty*. Later, another Australian producer, Beaumont Smith, also used New Zealand locations in his two features, *The Betrayer* (1915) and *The Adventures of Algy* (1915).

In 1929, Gaumont Pinks came to New Zealand to shoot two features for a British company, *Sphinx* and *Films*. These films, *Under the Southern Cross* and *The Romance of Hinemoa* were completed in 1925, the latter being distributed worldwide by Gaumont.

In 1928, Universal sent Alexander Mackay to

New Zealand to shoot *Taranga*. During filming, Mackay was recalled to the U.S. because of unsatisfactory progress and the film was completed by Mackay's assistant, Lew Collins. It was released in 1929 as *Under the Southern Cross*. Mackay returned to New Zealand in 1930 to produce *Bliss Till*, which was financed by a local syndicate. Post-production problems delayed the film's release until 1935.

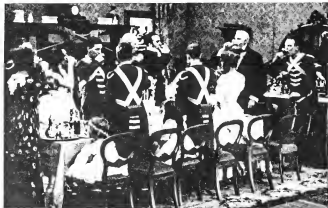
Several New Zealand silent features made use of imported talent. *Amorists of Aotearoa*, Southern and John Ford are starred in the 1932 historical epic, *The Birth of New Zealand*, which was directed by another Australian, Harrington Reynolds. Australian swimmer and Hollywood star Annette Kellerman was featured in *Years of the South Seas* (1936), which was shot mainly in the Nelson district.

### Talkies

When talkies arrived in 1929, local film-makers were quick to adapt to the new medium. Edwin Coultres, producer of the 1927 historical drama *Caribbe's Harlequin*, was the first New Zealander to achieve sound-on-film talkies. Later in 1929 he produced the *Coultres-tone News*, using sound recording equipment of his own design.

In Dunedin, Jack Welsh and James Gask performed a variable-density sound-on-film system and produced a few talkie shorts. By 1931, Welsh was producing a weekly talkie newscast, *New Zealand Sound-screens*, which ran for six

The working haulier, some from the *Birth of New Zealand*. (From *Interglobe*.)





Publicity still for *Down on the Farm*

months. But it was not until 1935 that New Zealand's first talkie feature appeared. This was *Down on the Farm* which was produced by Leo Hill with sound recording by Jack Webb (Hill and Webb co-operated on two further talkie features: *The Wages and the Star* and *Pier Lay's Son* (both 1936 — all three features were shot in the Otago-Southland region).

## Government Films

The Government has been producing films continuously since 1923 when the Publicity Office employed its first cameramen to make utopian films for local and overseas tourist promotion. By 1927, the Publicity Office was producing one reel a week for release by MGM. While most of these films followed a standard formula, a few, such as *In Days of Gold* and *City of Wheels*, were outstanding for their novel and imaginative treatment of previously filmed subjects.

Two of the Publicity Office's series were feature-length: *Glorious New Zealand* (1923) and *Koromako New Zealand* (1934). The latter was made in conjunction with Filmcraft Ltd, whose studios and laboratory were used by government filmmakers. In 1936, Polycraft sold its studios to the Government and production of *sonit*.

The most ambitious undertaking of the Government Film Studios was the production of a

30-minute featurette to mark the country's centenary: *One Hundred Crowded Years*.

## The National Film Unit

With the outbreak of War in 1939 the demand for publicity films ceased and the secret moves to disband the Government Film Studios. But recognizing the value of film for wartime information and propaganda, a Film Production Sub-Committee was established under the Director of Publicity to co-ordinate the production of a series of anti-war films.

In 1940, the National Film Unit was set up and production of a weekly war information reel began. This reel was later called *Weekly Review* and its "banning area" title became a term for light in New Zealand cinema during the war. The *Review* was first consisted of a series of films from the Home Front, the Middle East and the Pacific where NFU cameramen had been sent.

At the end of the war, the style of the *Weekly Review* changed and the reel often concentrated on a single item in documentary style. The *Railway Worker* (*Weekly Review* No. 333) and *The Constable* (*Weekly Review* No. 374) were examples of the trend.

In the late 1940s the NFU began producing other films, in addition to the *Weekly Review*. The most ambitious of these was *Journey for Three*, a three-part documentary constructed by the Language Department. Production of travel films also varied about this time. Many were made in Helen Kuschnerman, but this work was often continued out to no

Auckland company, Neuker Studios.

With a change of government in 1948, production of the *Weekly Review* was stopped. It was alleged that the *Review* had become politically biased, with appearances by Labour Government politicians too frequent. Documentary information films continued to be produced and, in 1952, a monthly magazine film *Personal Parade*, appeared for the first time (the *Parade* series continued for 28 years).

In the period 1940 to 1958, only three New Zealand feature films were produced. All were made by Pacific Films Ltd, a Wellington company formed in 1948 by Roger Mearns and Alan Finkelman. Shortly afterwards, Finkelman left and Mearns was joined by John O'Shea. Together they produced a feature with a race relations theme, *Broken Barrier*, which was released in 1952.

Mearns left for Australia in 1956 following the introduction of television there. O'Shea carried on, and in 1964 produced *Emergency*, which he followed a year later with *Don't Let It Get You*. Neither film recovered its costs and hopes of a feature film industry developing faded.

## Feature Films Produced and Financed by New Zealanders: 1914-60

- 1910 *Harem* (George Tove)
- 1914 *The Ten Division* (Stanford)
- 1917 *The Birth of New Zealand* (Hermann Kynsford)
- 1918 *We Live in the 21st Century* (Hermann Kynsford)
- 1924 *Years of the South Seas* (United Subjects with Augusta Kollmann)
- 1925 *South's Last Stand* (David Hyslop)
- 1927 *Confessions of a Stage Actor* (John O'Shea)
- 1928 *The To Kaiti Trail* (John O'Shea)
- 1929 *East of Eden* (John O'Shea)
- 1930 *The Man in the Moon* (John O'Shea)
- 1931 *Down on the Farm* (Leo Hill and Stuart Pro)
- 1936 *Pier Lay's Son* (Leo A. L. Lewis)
- 1937 *The Wages and the Star* (Leo A. L. Lewis)
- 1938 *The Family Band* (Frank Hayward and Leo New Zealand Film Guild)
- 1940 *South's Last Stand* (David Hyslop)
- 1941 *Broken Barrier* (John O'Shea and Roger Mearns)
- 1942 *Emergency* (John O'Shea)
- 1943 *Don't Let It Get You* (John O'Shea)
- 1947 *To Live a Man* (Frank Hayward)
- 1952 *The Ten Division* (Stanford)
- 1953 *Wages and the Star* (Leo A. L. Lewis)
- 1954 *Emergency* (John O'Shea)
- 1955 *Don't Let It Get You* (John O'Shea)
- 1956 *Don't Let It Get You* (John O'Shea)
- 1957 *Don't Let It Get You* (John O'Shea)
- 1958 *Don't Let It Get You* (John O'Shea)
- 1959 *Don't Let It Get You* (John O'Shea)
- 1960 *Don't Let It Get You* (John O'Shea)

## Documentary Features

- 1917 *The Wonderful World of New Zealand* (W. J. Stanford)
- 1918 *The Land We Live In* (New Zealand Educational Film Company)
- 1923 *Our Wonderful Miles in the Southern Cross* (George Tove)
- 1925 *Glorious New Zealand* (Government Publicity Office)
- 1926 *New Zealand in Words and Pictures* (Hermann Kynsford)
- 1928 *The Romance of Auckland* (John O'Shea)
- 1929 *Koromako Empire Games* (Hermann Kynsford)
- 1930 *South's Last Stand* (David Hyslop)
- 1931 *Emergency* (John O'Shea)
- 1932 *Don't Let It Get You* (John O'Shea)
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- 1959 *Don't Let It Get You* (John O'Shea)
- 1960 *Don't Let It Get You* (John O'Shea)

## Overseas Features Made Partly or Location in New Zealand

- 1914 *A Man from Mars* (Leo Hyslop)
- 1917 *The Man in the Moon* (John O'Shea)
- 1923 *The Romance of Auckland* (John O'Shea)
- 1925 *The Romance of Auckland* (John O'Shea)
- 1926 *The Romance of Auckland* (John O'Shea)
- 1927 *The Romance of Auckland* (John O'Shea)
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# SONS FOR THE RETURN HOME

## An interview with Paul Maunder

When did you conceive making "Sons For the Return Home"?

I first read Albert Wendt's book in 1977 when I was working at the New Zealand Film Unit. I thought it would make a good first feature. There were no feature films being made then, though everyone was talking about them.

To people overseas, the most interesting thing about New Zealand is the Polynesian aspect, in terms of our European culture we tend to be much the same as everywhere else, though a bit behind whereas our Polynesianness is special and unique. We have been elevated by the Polynesian culture much more than we think, and they have critically been affected by us.

When I read Wendt's book, I found that he saw us as a major culture. This is intriguing because we often consider ourselves a minor culture and second-rate citizens. There is an embarrassment and self-consciousness about being a New Zealander, but here was a fellow writing about us in the same way people write about New York or Europe.

I also found myself in sympathy with his view on the pecking order in New Zealand. There is a kind of uneasiness in the book, and in observing the Europeans here, we can see things more clearly.

When I first saw the film, which I started was the first time I had seen it even rapidly afterwards. I was intrigued by its carefully chosen New Zealand setting. It is a parallel to, because the film is about a Samoan looking at New Zealand.

Why did you think the book would work well as a film?

Because it is a love story. It also has a certain moral value by being partly set in Samoa, which has its own fascinating culture. I had never been in Samoa, in fact, very few

Paul Maunder is one of New Zealand's better-known filmmakers and playwrights. A graduate of Victoria University, Wellington, he also obtained a diploma from the National Institute of Dramatic Art in Sydney and a diploma of film from the London Film School.

For five years, Maunder was a staff director at the National Film Unit, Wellington, where he wrote and directed the award-winning television dramas "Gone Up North For a While" and "One of These People Who Lived in the World". He was co-director and editor of "Games '74", the official film of the Commonwealth Games. In 1975, his drama, "Landfall", won the Golden Prize at the Pacific and Asian Filmmakers Festival in Sibiria.

During the past eight years Maunder has also maintained the Ammanus Theatre Group. "Sons For the Return Home" is his first feature, which he discusses in the following interview, conducted by Peter Bellby and Scott Murray.



Director Paul Maunder with lead actors Eddi Lister-Jones and another man in front of a wooden building.

New Zealanders have, which is curious.

The film intersects between the past and present, as well as geographically. Is this a feature of the novel?

Yes it is, even more so in the novel. You turn the page and you are somewhere else and at a different time.

The difficulty in adapting the book was that it had two strands, a

sociological one which follows the family and its experiences, and the love story. It is a bit schizophrenic in structure. Though it works in a sort of way. The biggest problem was to unify the whole thing.

Originally, we started at the end of the story and then we went to New Zealand. There was much less interesting. But during the last days of filming in Samoa we felt it may work better if we started more. So we took the necessary

shots. We then edited the film as scripted. It was only during the final cut that we pulled things about, everyone said it was better that way.

Is the racial discrimination and dislocation depicted in the film widespread?

I think so. New Zealand is very much a nation of migrants. We are now having a second generation of Polynesian immigration and the Māori are even going up. This is going to have a big effect.

There is a certain drop out tendency among the European in New Zealand in Australia, which is much more urbanised there has been more of the American-type experience whereby people arrive from their culture and become urbanised. It is not quite the same in New Zealand because everyone is a bit transient. Europeans have never quite been secure here. We have never been able to surround ourselves quite enough, though we might have in Auckland.

Part of this transience is caused by the amount of travelling up and down the country. The men in the film is a very New Zealand, and it is amazing that the first few films made here were about men on the run. A lot of novels have also tackled this theme.

So have many Australian films and books...

Yes, but it has always seemed to be more of a myth in Australia. I remember teaching outback literature in Sydney some time ago and thinking how curious this was, given the incredible number of people who live in the cities. I recall, there were children in Perth, in the 1950s who had probably never been in the countryside. That is different to New Zealand where the outback experience is more lived, and one has the dream of going to the West Coast to relive the pioneer experience.

"Sons" gives a fairly pessimistic view about New Zealanders, par-

Opposite top: Stone (John Pollock) and his father (Peter Jones) in "Sons". Opposite bottom: Lister-Jones and Jones (Peter Jones) in "Sons For the Return Home".



ticularly is argued to European colonialists...

Yes, I think it is a valid view and the more we accept it the better. Europeans should feel guilty about our colonisation. If the guilt is not comprehended, then it remains as an unsettling pattern and feature of life in New Zealand.

How typical of ethnic New Zealanders are the doubts and contradictions one sees in *Sarah*?

I felt very strongly when concerning Sarah that she was more European than Koro. If the Samana was to be fascinated by this girl, given the sort of Samana he was, then he would be fascinated by that European trait of being vulnerable and wrong at the same time.

This is like Christianity, which glorifies the sinner. To most cultures this is an outlandish point of view and is probably why Christianity is so fascinating to other cultures.

One gets the feeling from the film that there is, in some New Zealanders, a sort of dreadiness, as if doubts about colonisation have been suppressed for a long time.

Yes, I think this is probably true of most colonial cultures. I have read Dame Lawrence's books about Rhodesia and I see strong similarities between Rhodesians and New Zealanders. Every colonialist inevitably gets colonised by those he has colonised. Time will tell.

How concerned were you of not alienating the local audience, but still making it aware of the issues?

It was very difficult to judge. We're accustomed a lot of the prospects in New Zealand, and I felt we should be mature enough to be able to look at that viewpoint. At the same time I was very much aware of balancing the two main parts. In the back, the girl is much



Sarah and her father Sam. From *Some*.

less sympathetic than I think she is portrayed in the film. I felt she should be as sympathetic as the boy. Now, if the Samana came across more sympathetically, it is perhaps because there is a certain warmth there.

I was aware of not making the film into that space where, from experience, I have found things become sensible as common proposals — i.e., to push something into that linear Bergman type space, which would be totally unacceptable in a Koro. At the same time, I wanted to touch it

occasionally, because it seems a very truthful and human space.

I had an aim for *Some* the American realist tradition and I tried to follow a New Zealand version of it, whereby I could deal with social matters without pushing things into extreme fantasy.

Several scenes in the film deal directly with racism. Have audiences found these scenes difficult to watch?

The film has split European audiences. I have made a couple of films that are quite racialised, and I was aware that I had to say no to the impulse. An audience is made of many groups: the traditional, normal people, if you like to call them that, and the group that falls between. This group is very difficult to please, but they are quite a small proportion of the population. Given that, it seemed to me that all one could do was give it a go and be true to my impulses and intuition.

The male lead in *Some* had not acted before in a feature. Did that present difficulties for you?

I am reasonably strong in the acting role and, though there were problems, they were mostly in terms of the part. It is always a problem for an actor to play a writer because of the consciousness thing that writers have and actors usually don't.

I have always felt that what separates an excellent actor from a good actor is the expression of consciousness and it is the one thing

you can't teach an actor.

One of the fascinating experiences for me as a director on *Some* was the sheer range of people I had to work with, from Kaitiaki villagers to professional New Zealand actors — and a whole lot in between.

There are very few scenes in *Some* where Sarah and Sam are happy together. Was this so?

If you are happy, nothing much is happening, whereas drama tends to deal with that which is unhappy.

But by showing few scenes of affection, other than when they make love, you seem to imply the basis of their relationship was sexual...

I see the film as being about the relationship between two cultures in this case symbolised by the relationship between Sarah and Sam. She is attracted to him because of the life he has, he is fascinated by her because he can be vulnerable with her, whereas he can't with a Samana girl. That, far too, was the nature of the attraction.

If you like the story is about two people who try and come together. They are attracted to each other and initially it is a private thing. But then they have to face the cultural differences within them, plus the wider cultures of the families. To an extent, they resolve their issues and they are faced with



Sam and his father Sam. From *Some*.

other sitting down and living happily ever after or joining the relationship disintegrates to tears of this story, a filmgoer.

Obviously I could have had them wandering through a park being happy, but so what? To me it is just to check dead wood. By your question, I suspect you want to point a director of happiness, rather than see the reality of the relationship, as set out. If, as you say they aren't happy together, then maybe you start asking questions — about them, about society, about their families.

Given that Samoans are so respected for so strong and demanding, the sense of Samoans trying must have been very powerful for Samoans?

They don't accept it. Samoans don't show emotion publicly, and that sense was then a public event.

What other responses have you had from Samoans?

For them, the film is meaningful in a way we are unaware of it right for the Samoan community right down the cause. There is a generation gap between the young people and the old Samoans. Families come to New Zealand and the elders want to retain the traditions of the family while the young people want to be brought up as New Zealanders. So, it is quite unacceptable to many Samoans that be should reject his family and the church — ie the foundations of Samoan society.

The sexual aspects are also totally unacceptable. Samoans are particularly identified by the cause with the young generation, because, even though it is really a private event, for them it is public.

Are you conscious of working against certain film-making conventions, like when you hold on a person crying, in preference to keeping the piece moving?

I am against conventions because they are dead. There is no point in pursuing them. If there is any point in making feature films in New Zealand it is a cultural one. I don't believe we should be adopting overseas formulas for some commercial purposes. We are too close enough to those formulas and for us to say there would only look like. We are continually bombarded by English, American — whatever — culture and this is a big problem, because it is a continuation of colonisation.

Obviously, the real difficulty is finding something that is indigenous and which has something to say to our people. All one can do is be a New Zealander, and hope that people something will come out of it.

It is interesting, in this respect, that the Americans are suddenly desiring wars with their own social



status, look at the recent films on Vietnam, and even on Hitler. Yet these films have enough love for everyone to accept them.

I am in a similar position of trying to make films that will appeal to people and which deal with significant issues.

Are you hopeful that you will be able to make such films in the future?

I really don't know. I felt that it would be terrible if Samoa was a disaster, but the relevant people were rapidly played out.

I don't think anyone in their right mind would invest in a New Zealand film and expect to make money. They might even because they have seen money they don't know what to do with, but that's all. If you have \$100,000 there are many ways to make money and spending on film isn't one of them. Investors know that, but they are

biased as the Union film boss of Samoa points. That for the future films

interested in, and committed to, the industry is in the government.

At the same time, I am a bit against mythologising the process. There is a great desire here to speak in Hollywood terms about film-making and that is obviously nonsense. Everything here is on a very small scale, and if one wants to look elsewhere for comparison, one should look to the Scandinavian countries. Our one pit is that we don't speak a foreign language. If we did the need for our own films would be much greater.

It appears the NZFC is increasingly backing those films it thinks likely to get a good commercial return. Do you think the NZFC should be acknowledging more the cultural importance of feature films?

Yes. The British film industry has never been secure, because it has always been based on purely

commercial propositions. On the other hand, the BBC, which isn't bound to such considerations, is an important part of British culture.

What constitutes a commercial proposition in New Zealand is still very much a trial and error affair. Certainly enough can be lost in heterogeneous a culture as one might think. We would be happy if we had one really big city, instead of four main centres, all of which are very different. This is a big problem in New Zealand.

Perhaps we should do what the Australian film-makers have done, and that is talk commercial while still making the films you want to make. Australians play a slot-machine game and do it well, although the industry hasn't been a wildly commercial success. In fact, if you look at it in economic terms it is a bloody disaster.

Some Australians, in fact, feel it is time to stop playing this slot-machine game and start lobbying for recognition of cinema as an important art form, and for it to be supported in the same way as opera and ballet.

Yes, though film is obviously more popular than opera, which belongs to the 19th Century. Film speaks to a great many more people and one should acknowledge the films of responsibility. If I want to make a film that is only going to appeal to an art film audience, then it shouldn't be made for a lot of money. There is a slight danger in that, however, in that small budgets demand content.

It's a great deal of propaganda, but it is done in terms of making New Zealanders aware that they should see New Zealand films. We haven't started doing this here, but the Australians have.

I think the NZFC should always have an overview of the industry because it is too small not to be controlled. I always look at the Eastern European countries like Poland and Hungary for my model, they make films because it is culturally necessary to do so.

Are you interested in working in television?

Yes. One should look at films and television as a way of people being able to earn a living, one can't expect to make feature films all the time. If I was to do one every three or four years I will be happy. In the meantime I have to earn a living and I would be quite happy to do some television.

My next project, I am basically on television. I would like it to be shown in a cinema film but all I could expect would be a couple of weeks in Auckland and Wellington and maybe a week in Christchurch and Dunedin. Then, it should be shown on television. The project after that will probably cost more and will be made for overseas. So, it depends on the project. \*



# The SIZE and STRUCTURE of the New Zealand film industry

John Barnett

This paper presents a general view of various aspects of the New Zealand film industry. It is intended as background only; specific areas will be discussed in detail in later issues.

## Production

Film production in New Zealand has traditionally been concentrated in three areas:

1. The National Film Unit
2. Television
3. Independent film houses

## The National Film Unit

The National Film Unit is a division of the Tourism and Publicity Ministry and was set up to make films that promoted New Zealand at home and abroad. It took over the studios of a private company during the Depression. Today it is housed in a \$15 million complex in Lower Hutt.

Its facilities include sound stages, a lab, on-set, post-production, sound and editing departments, a full range of production equipment, and a production staff whose main output is still films for government organizations or tourist promotion. It is a successful producer of cinema shorts.

## Television

Since its introduction to New Zealand in 1955-60, television is in various forms, has been the major consumer of production funds, it has always been a government-owned facility, usually as an arm of the New Zealand Broadcasting Commission, than as the dominant partner in the Broadcasting Commission of New Zealand; there is two separate firms — Television One and Television Two — and since last month reorganized in Television New Zealand a service of the BCNZ.

The BCNZ's income is generated from three sources:

1. License fees. Subscribers pay \$45 for color television and \$27 for black and white.
2. Advertising and
3. The ownership of the *Equinox*, the only publication in the country permitted to print program information more than 24 hours in advance.

BCNZ's income this year will be as follows:

Licenses (approximately)	\$12 million
Advertising	
Radio \$15 million	
Television \$50 million	\$65 million
Equinox	
Advertising and sales (\$80,000 a week circulation)	\$19 million
Total	\$107 million

Of this about \$90-95 million is allocated to television operation and production. Less than 25 per cent — \$12.16 million — is budgeted as above-the-line program expenditure. The balance, about 40 per cent, is absorbed in administration and below-the-line costs, particularly wages and salaries — i.e. nearly \$20 million a year.

The Television Corporation operates two channels throughout the country, broadcasting 150 hours a week. Of this 25-30 per cent is local content, which includes news, current affairs, documentaries, service programs, light entertainment, video and film drama. Currently, film drama production is only about 20 hours a year.

The Corporation has modern, sophisticated production equipment, edited broadcast vans, several studios and large video studios.

It buys very little independent material and commissions about 20 hours a year, mainly in documentaries.

## Independent Film Houses

Until recently, there were fewer than fifteen independent film companies in New Zealand. They employed their own staff, used their own facilities — mostly flats — and were limited to post-production. Most of the income came from commission work and sponsored documentaries.

In the past five years there has been an increase in the number of production houses and personnel, and also a change in the style of operation. There are now about 350 freelance personnel and between 30 and 40 production companies including the older established houses and more recently, one-man operations.

The availability of equipment, hire facilities and the independent post-production facilities has encouraged this development. Production is still mainly on commercials, but there has been an increase in the number of sponsored films being produced — i.e. documentaries and trade films, particularly export promotion.

In the past three years there has also been an increasing interest in the production of feature films. With the lack of funds from television, independent producers had nothing to lose by pre-

## Cinema Attendances: 1959-80

Year	Population	Admissions	Cinema	Average Admission Price (NZ\$)
1959	2,300,000	40 million	450	40
1972/73	2,600,000	11 million	250	36
1978/80	2,600,000	15 million	210	1.90

daring feature films. In 1935, four feature films were made — the first, for almost 15 years. Since then, with the advent of the NZFC, there has been an upsurge of activity and, at the moment, about 20 per cent of feature activity is in feature film development and production.

## Distribution and Exhibition

The New Zealand film industry is dominated by two exhibition chains — Amalgamated Theatres and the Kennedy Odeon Corporation. These two chains control about 25 per cent of the 212 screens in New Zealand and generate about 75 per cent of film revenue. They own all the "main street" locations, and operate virtually without competition. Amalgamated is a wholly-owned subsidiary of Twentieth Century Fox America, and Kennedy Odeon is 50 per cent owned by the Rank Organisation.

The New Zealand exhibition industry is licensed and the opening of new cinemas is a complex and difficult process. There are no divisions due to strong opposition from cinema owners. Legislation prevents anyone who has less than 20 cinemas from acquiring more than 20, which has the effect of entrenching the two major chains. There are several operators who own a number of suburban handhops, but offer no viable alternative to the chains.

The advent of television has been responsible for a major change in New Zealand cinema attendance, this is summarised in the table on page 14.

Cinema admission prices range from NZ\$3.35 in the cities to NZ\$1.30 in the provincial centres. It is likely that by December 1986 admission prices will have moved up to NZ\$3.

There is an increase in the number of cinema admissions as a result of an increasing dependence on television and the exhibition of a range of well-promoted cinema product.

This increase is despite the fact that more than 800 000 people in the 20-35 year old age group, who are educated and high earners, have left for Australia and Britain in recent years. The departure of this group of high frequency consumers had depressed local cinema of at least \$5 million.

The average New Zealand newspaper reader tends to be male, 35-44, lives in the city, is a light television viewer, light radio listener and light newspaper reader, potentially better educated, is either managerial or technically skilled and is employed. He spends less time at his school hours, club, golf, motor racing, law, theatre and sport and isn't interested in chess, golf, gardening or home decorating. He also likes to be "different".

New Zealand films are well patronised and, on average, tend to do at least four times as well as the average film. About 400 films a year are released in New Zealand and the top 10 account for nearly 40 per cent of all revenue. Box office figures are released by local distributors and exhibitors, but from the length of runs and the known performance of some New Zealand films, it is possible to deduce certain facts.

Film fare derived from New Zealand films is about 30-35 per cent of the box-office gross. Because of the two-chain structure of New Zealand film, but still an established distributor. Dealing with the chain is relatively easy and it is doubtful that any of the overseas distributors operating in New Zealand could bring any staff to a local release that the producer does not already have. Added to this, local producers have shown that they can generate more free publicity than the distributors.

Television viewing has recently decreased (Continued on p. 47)

## Appendix 1(a) New Zealand Film Industry Economic Profile: 1977-78

Items reported	Box office revenue NZ\$1000	Box Office (NZ\$1000)	Box Office (NZ\$1000)	Gross Exhibition and Distribution (NZ\$1000)	Total (NZ\$1000)
<b>Allocated from BSEE to TVI and TVI for operating budgets</b>	1	48.0	—	—	48.0
<b>Teatril and Publicity Dept.</b>	2	—	0.6	—	0.6
<b>Other gov't expenditures</b>	3	—	0.2	0.2	0.4
<b>Advertising agencies</b>	4	0.8	—	0.8	0.8
<b>Commercial agencies</b>	5	—	—	0.8	0.8
<b>Other non-office receipts</b>	6	—	—	20.0	20.0
	48.8	1.1	0.4	20.0	71.0
<b>Less</b>					
<b>Less other than Film Production</b>					
To exhibitors, distributors and producers of films	—	—	—	18.4	18.4
Film tax levied by the government	—	—	—	0.8	0.8
				20.0	20.0
<b>Available for Production</b>					
From above	48.8	1.1	0.4	—	51.0
plus					
Film Commission	7	—	—	0.5	0.5
Private investors	8	—	—	0.4	0.4
	48.8	1.1	0.3	—	51.0
<b>Types of Production</b>					
Feature film	—	—	0.4	—	0.4
Documentary, short narrative and sponsored film	—	—	1.1	0.5	1.4
News report services	42.2	—	—	—	42.0
and light entertainment	0.6	—	0.3	—	0.9
Commercial	40.5	1.0	0.3	—	51.0

## Appendix 1(b) 1979-80\*

<b>Allocated from BSEE to TVI and TVI for operating budgets</b>	1	50.5	—	0.8	—	51.0
<b>Teatril and Publicity Dept.</b>	2	—	1.0	—	—	1.0
<b>Other gov't expenditures</b>	3	—	0.3	0.7	—	0.5
<b>Advertising agencies</b>	4	0.8	—	0.8	—	0.8
<b>Commercial agencies</b>	5	—	—	0.8	—	0.8
<b>Other non-office receipts</b>	6	—	—	20.0	—	20.0
	51.0	1.0	1.1	20.0	—	58.5
<b>Less</b>						
<b>Less other than Film Production</b>						
To exhibitors, distributors and producers of films	—	—	—	20.0	—	20.0
Film tax levied by the government	—	—	—	1.0	—	1.0
				20.0	—	20.0
<b>Available for Production</b>						
From above	51.0	1.0	1.1	—	—	58.5
plus						
Film Commission	7	—	—	0.8	—	0.5
Private investors and other finance	8	—	—	2.0	—	2.0
	51.0	1.0	1.1	—	—	58.5
<b>Types of Production</b>						
Feature film	—	—	1.0	—	—	1.0
Documentary, short narrative and sponsored film	—	—	1.3	2.0	—	3.6
News report services and light entertainment	51.0	—	—	—	—	51.0
Commercial	—	—	18.0	—	—	18.0
	51.0	1.0	1.1	—	—	58.5

\* Includes only New Zealand produced product. Excludes locally offshore-controlled productions using New Zealand as a location only.



# GOODBYE PORK PIE

## Geoff Murphy Director

### Wild Man

Was your first feature, "Wild Man", a success?

Wild Man was an opportunity seized. We had very little money and no time for script development, or any of those things necessary for making films. But we had a chance, so we went for it and got it. I think the film is remarkably successful within those parameters. But I look at it now and I can see the effects.

We lost about \$9000 which, in the context of New Zealand film-making, is very successful. At the time, statistics showed that open-national releases in New Zealand returned, on average, about \$15,000 in film hire to the producers.

Have you found the few film rentals in New Zealand a drawback in trying to attract investors?

When Roger Donaldson was writing up Sleeping Dogs, I started querying studios to turn on what I thought a film can reasonably expect to take in New Zealand. He just walked away, saying he didn't

Geoff Murphy is the director of New Zealand's latest feature film "Goodbye Pork Pie".

Originally a school teacher, Murphy has had wide experience in the New Zealand industry as a director and technician.

He started at the New Zealand Broadcasting Corporation, directing shorts and documentaries, where he developed an interest in special effects, and has since been responsible for the effects on several films, including Roger Donaldson's "Sleeping Dogs" (1977).

Murphy's first feature was a low-budget comedy, "Wild Man" (1977), which he funded himself. The lack of finance for feature film production prevented him from setting up "Goodbye Pork Pie" until the establishment of the New Zealand Film Commission nearly two years later.

In the meantime, Murphy worked as a first assistant director on Vincent Ward's "State of Siege" (1978) and John Reid's "Middle Age Spread" (1979), and established an equipment rental and special effects company.

"Goodbye Pork Pie" is a fast-moving comedy about two adventurers — John (Tony Barry), and Gerry (Kelly Johnson) — who drive a rented car from one end of New Zealand to the other, selling off parts of the vehicle to finance the journey. Murphy wrote the script for "Goodbye Pork Pie", and is the co-producer with Nigel Hutchinson.

The film premieres at the Cannes Film Festival in May, and is due for release in New Zealand later this year.

Murphy was recently in Australia to work on the special effects for Pegasus Productions' television series "The Last Outlaw", and spoke to Peter Bellby about the making of "Goodbye Pork Pie".

really want to continue the conversation. And he was right. In John's way to think about it. The fees would depress you so much you would stop, and nothing would happen at all.

Yet as a result of Sleeping Dogs there was a terrific increase in film-making in New Zealand. It did a lot of good at that level. Roger was right not to think about it. It would be probably wouldn't have made the film.

Wild Man was only made because it was so cheap it didn't need any investors.

Without some sort of continuing government subsidy, there is just no chance of a revival of the industry in New Zealand; the market is too small.

### Goodbye Pork Pie

It's been three years since "Wild Man" was released. How it takes you just long to set up "Goodbye Pork Pie"?

I didn't have much chance to make features between Wild Man and Pork Pie because I couldn't see how it could be done and make a product worthy of a broad release. I knew it would cost more



It was chaotic in Sleeping Dogs. Murphy did a lot of special effects.



Geoff Murphy directing Kelly Johnson and Bill Smeaton in Goodbye Pork Pie



Behind: Keith Jackson to Geoff in *Goodbye Pork Pie*

then the market could possibly realize and I couldn't see myself farmed selling but to raise the money? It really only became a possibility with the establishment of the Film Commission.

**Where did the idea for the film come from?**

Craig Thompson, who is a freelance film producer, told me a story about when he was hitchhiking and was picked up by two very old people. Along the way they stopped at various places and sold bits of the car. Eventually he realized it was a rental car.

After he told me this the old man started talking over and three or four months later I knocked out a screenplay based on the idea. Ian Mune and I then collaborated on the script and refined it over a period of about 18 months.

**How common were you of injecting elements into the film which would appeal to overseas audiences?**

*Pork Pie* is definitely designed as a film with a lot of commercial potential. But I agree with Bert Daling, who once said to me that you have to get into the jungle and produce a film that says what you want to see, but at the same time get a mass reaction to it. That's the alternate.

So, when writing a script I don't think I have ever designed what you might say was an eternally minority audience film, although they all define their audience to a certain extent.

**Pork Pie isn't really an exploit**

tion film in the genre of *Mud Man*. The characters are not asportant as all they are ordinary guys. They find, however, that the combination of the two of them, and their ability to think laterally, creates a potential that neither could achieve as individuals. So they go into some hairy circumstances and pull off quite startling things that neither thought they were capable of. Their progress through the film, however, is sequential and as the end they are doing things that they would never have considered at the beginning.

The Establishment won't be very keen as I thought because they do things like smoke a lot of dope and fuck for fun, and other terrible things. But they are not really criminals, the circumstances just grow up around them.

The big take-off point is when they rob a service station and get away with \$10,700 worth of petrol without murder — that's their idea of crime. They never do much worse than that.

It's meant to play the same ground as *Butch Cassidy*. We are not presenting a comedy to the audience and we are not really presenting a serious film, either. It's more like a French farce.

**Is the action slapstick at all?**

No. Suddenly, you realize that the characters have got themselves into this ridiculous situation, and it's funny — the humor almost comes afterwards.

In writing the page, were you careful not to use dialogue that could have New Zealanders talking in the style, but be lost on other audiences?

We didn't bother about that as

all we just played it the way we felt would make the material work best. We haven't noticed the film being misread. The object has been to make each scene work the best, for us.

## Finance

**Did the Commission make the first financial commitment to the film?**

No. The first thing we did was to find a combination of private companies — an equipment hire company, a service company, and a travel production company — which put up \$70,000 in the form of services and facilities. Then we went to the Commission, who agreed to grant. So we already had the film (so they financed before we started looking for a private investor. But it took a while.

The script had a surprisingly promising effect on people, because it's anti-materialist, and feminizes

use very concerned about property. When you go to an accountant or a lawyer, what is basically an anti-materialist script, they hate it, because materialism is the passion they are sitting on top of.

There was a very sharp up-off point in the reactions to the film. Among people under 30, there was almost a universal reaction — they loved it. People between 30 and 40 were mixed, but people over that all hated it. Some of them even wanted to know how they could stop it being made. This made it hard to finance because that's the age group that has all the money.

The point is, if people are watching a film on an outside chance to make a profit — which is really all you are offering — they want to be involved in the sort of film that fits in, rather than what the filmmaker casually wants. This is one of the inherent disadvantages in the whole film Commission-private investment thing. Investors are deciding what sort of films are to be made and not always with the interests of the market in mind.

**Did the script undergo many changes during the final filming?**

It changed considerably as it was being developed, but the concept didn't alter much.

## Actors

**Why did you choose Tony Barry for the lead?**

Tony's an old friend. He did some of his very first film work in New Zealand. I have worked with him for at least 10 years. Ian Mune suggested him as a character, and I thought he was brilliant for the part. We also thought it might help our visibility in Australia, but we didn't really know.

People talk about certain actors being 'bankable', but that wasn't really a consideration. Once Tony was proposed the part tended to be

Shooting one of the more hairy stunts in *Goodbye Pork Pie*



written for him.

#### What about Kelly Johnson?

His total film experience was something like 30 seconds worth of commercials. But he had done a very solid apprenticeship at Theatre Compagnie de Auckland, a private drama company. They got young people and they fired them, and Kerry was one of them.

#### Stunts

"Park Pic" involves a lot of complicated stunts. Did these slow down the production?

Not really, because we made the decisions early on that we were not going into the big effects arena and competing with the Americans. The stunts we set up were relatively simple to execute — not your car flying through the air at 150 kmh stuff, which you need expertise to do, and which needs so much developmental work.

The heaviest stunt stopped was a scene where they drive the car on to a train as it goes past a rail embankment. When we did it, it was so simple. He just drove it on, you are left gasping because it looks about as complicated as parking your car in a garage.

We were trying to design stunts that the audience wouldn't see, that's "I could do that myself!"

A lot of them were relatively simple, but visually very effective. For example, in one of the chase scenes they get into a one-way street going the wrong way at high speed with cars peeling off in all directions.

#### Why did you choose a small car?

The choice of a Mini was very conscious. Have you ever tried to catch a cheetah? Well, you're the hunter and the cheetah is the Mini. The cheetah can outmove meagre to do a right angle turn at low speed, and you run into it well. That's the way the cheetahs are out up with that sort of feel.

There was also another reason to use a Mini in New Zealand (it's very much the people's car here like the Volkswagen used to be the German — little old ladies drive them). It gives the film an underdog quality.

#### Marketing

What plans do you have for the distribution of "Goodbye Park Pic"?

We have preembaard support from a lot of people in particular, the Mini distribution has interested in helping to promote it, as well as a private radio station. So it looks like we don't need to rely on television, we don't have to go and sell it cheaply to them to get a promo-

tional deal. So in New Zealand we are in a good position to distribute it ourselves in league with the Commission.

Obviously, my co-producer, Nigel Hutchinson — who worked in distribution in Britain for quite a few years — will collaborate with Lindsay Stalton in designing the basic campaign.

#### Who will exhibit it in New Zealand?

It hasn't been finalized. We have made initial approaches to Kin-

emaun here for sale?

We will sell it to television if they will pay enough money — but they're not at the moment. They would only offer us about \$4000 for it, I'd imagine.

#### Other Work

You have worked on other people's films, particularly in the special effects area. ...



Murphy's assistant was up a creek in Cambridge. Park Pic.

ridge, but I don't think there is any deal.

#### Was they approached for finance?

No. For a start, other people have tried without a lot of success and the money that they would have wanted to put in — the sort that comes out early on — was provided by our consortium of companies.

#### Did you approach television for finance?

No, we didn't bother. We have found the television stations just so negative and obstructive in the past. It's such a bureaucratic dialogue you have to go through, and you can waste months of your life talking to them. We didn't need it.

#### Will you offer it to the television

Yes, I did the special effects for *Sleeping Dogs*, and I was the first assistant director on *Midnight Express*. I've also been working on *Biggest Production*, television series *The Last Outlaw* here in Australia doing special effects.

#### Where did you get your background in special effects?

It has grown out of my own work really. I have always tended to shoot films that need effects so I figured out how to do them and then the next thing I found, I was working on other people's films doing effects.

I think I am the only director in New Zealand who still regularly works with other directors. Most of them just have their own projects. It is frustrating working for other people, but on the other hand you are getting a lot of experience.

I believe that the success or failure of a feature film largely has to do with how the audience relates to the characters created on the

screen. So, a very large part of filmmaking has to do with observation and reflection on humanity. The less observed you are, the more likely you are to be able to communicate with people.

You can spend your whole time making feature films that use your own concept and your own ideas, but if you instead copy someone's because less and less effective and less and less as touch. This is what has happened to New Zealand television they have become closed in as every tower.

#### New Projects

Are there other films you are working on at the moment?

I am trying to develop a script which I will put in the Commission when I get back to see if I get development money.

Naturally, what I try to do is get the script to a certain stage and then go and talk with an experienced writer. I have found it's a good way to work, because they bring to the script something that you can't get any other way, except by spending hours and hours at the typewriter. I'm now terrific value on *Park Pic* — he made it possible.

I also have another script I'm working on at the moment which is set in the 1870s during the Maori wars.

#### A war epic?

No, nothing like that. It's much smaller scale, more about people than big events. \*





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# **The New Zealand Film Commission**

From the turn of the century to the 1930s, the New Zealand film industry had a sporadic but continuous output of lively and entertaining films.<sup>1</sup> With the arrival of sound, however, the output of the local industry declined as the major American production and distribution companies began their worldwide dominance.

Only one feature film was produced in New Zealand in the '40s, one in the '50s, and two in the '60s.

The introduction of television, rising costs of film production, the stranglehold over distribution and exhibition by foreign-owned companies, and the exodus of many talented filmmakers also contributed to the decline.

The first moves to revive the industry began in the early '70s, and for nearly 10 years a small but dedicated group of filmmakers and film lovers worked to convince the New Zealand Government to establish an agency to stimulate film production.

Their efforts eventually bore fruit and, in October 1977, the Interim Film Commission was established. Within a year the *Film Commission Act 1978* was passed by Parliament, and the Commission opened its doors on November 13, 1978.

In the two years it has been operating, film production in New Zealand has burgeoned, and a small but active group of feature film producers, directors, writers and technicians has formed.

*Cinema Papers'* editors, Peter Beilby and Scott Murray, accompanied by Robert Le Tet, spent a week in Wellington in March, and spoke to members of the Commission about its establishment, its policies, the role it is playing in the development of the industry, and their plans for the future.

<sup>1</sup> See "Filmmaking in New Zealand — A Brief History", by Clive Sewry on page 6 of this issue.

# BILL SHEAT

## Chairman

### Beginnings

What were the circumstances surrounding the establishment of the New Zealand Film Commission?

The first move of any significance was in 1970 when a National Arts Conference was convened, involving practitioners in all the arts, including film. Veteran filmmaker John O'Shea proposed a couple of resolutions, which, when you look back, really amounted to suggesting the setting up of something like a film commission. These resolutions were adopted and incorporated into the proposal which the Arts Council — of which I was chairman at the time — drafted from the conference.

It then took a little while to get anywhere, because there were a large number of misconceptions coming from the whole area of the arts. Film, however, was the one area that particularly interested me, because in the late 60s I had been associated with John O'Shea on several occasions.

So, by 1972 I had managed to set up a working party under the auspices of the Arts Council which was called the Film Industry Working Party.

Unfortunately, things then got bogged down with a change of government and I was replaced as chairman of the Council. However, I was still on the Council and we managed to keep the thing pointing in the right direction. By the beginning of 1973 a first report was completed, which recommended the setting up of what is now the Film Commission.

Between 1970 and 1977 additional stimulus was provided by several independent producers and directors who initiated a number of projects including *Sleeping Dogs* (Roger Donaldson), *Off the Edge* (Michael Dwyer) and *Wild Man* (Geoff Murphy).

By mid-1973, things were really developing towards the establishment of some kind of agency to provide government funding to assist in the ongoing production of

Bill Sheat is a leading Wellington solicitor who has been actively involved in the arts in New Zealand for more than 30 years. He was the chairman of the Arts Council in 1970 when the first moves to establish a film commission were made. As a member of the council and chairman of the Film Industry Working Party, he worked for the establishment of the Commission for nearly 10 years.

Sheat has also been involved in film production as an executive producer on a number of feature films, including John O'Shea's *"Runaway"* (1964) and *"Don't Let It Get You"* (1966), and Tony Williams' *"Solo"* (1977).

He was appointed chairman of the Interim Commission and became chairman of the Film Commission — a part-time position — on its establishment in 1978.

In this interview with Peter Bellby and Scott Murray, Sheat talks about the evolution of the NZFC, its policies, and the problems confronting the Commission in its attempts to establish a feature film industry in New Zealand.



films. The argument that was developed was that here we had a group of films that had been produced by people in a spirit of sheer guts and determination and to sustain this drive it was necessary to establish an agency like the Film Commission.

Lots of people played a part in the long process of establishing the NZFC. I think we were very fortunate in having a sympathetic Minister for the Arts in Allan Hoggins, who was very receptive and was able to get the idea through on a Cabinet level. He was also enre-

thused that we wanted to provide opportunities for New Zealand filmmakers to be able to make films.

And was part of the argument that a feature film industry was desirable for cultural reasons?

Oh yes.

Was the film industry also presented as a primarily important manufacturing industry which the government should help establish for economic reasons?

We put up all these arguments. We certainly said the cultural one, and the whole question of national identity — the fact that our media were swamped with imported product and the need for New Zealanders to be able to identify with something of a New Zealand nature.

We also advanced economic arguments. Luckily, at that time *Sleeping Dogs* and *Off the Edge* had done surprisingly well at the box-office, so we were able to talk in terms of import substitution, saying that every seat that's bought for a New Zealand film represents money that isn't going out of the country. These are arguments that the government is very sensitive to in our current economic situation.

One other thing we were able to capitalize on was a consequence of the restructuring of television. Whereas up until 1975 television had concentrated a substantial amount of work from the private sector, with the introduction of the new restructured television system the flow of work to private producers had virtually been cut off.

People like Tony Williams, who had made some very exciting progress — series at which earned all the usual plauds — suddenly found that there were no assignments. We were able to develop the argument that here was a viable segment of the film community who were being denied access to any kind of outlet, be it cinema screen or television screen.

Is it the aim of the Commission

ment in getting funding for the Commission from the Lottery Board. The Internal Affairs Department itself was also very receptive, and indeed in the initial stages, the Commission operated inside the Department with staff provided by them.

Was the aim of the people who were lobbying for the establishment of a film commission to create a feature film industry?

Yes, but I think the aim was to establish a feature film industry in



# OFF THE EDGE

AN AMERICAN FILM - 75 MIN. - 1977

THEIR SEARCH LED THEM INTO NEW ZEALAND'S  
DRAKEHOUS MOUNTAIN WILDERNESS...  
NEVER TO RETURN THE SAME!



ambitiously to make itself digestible?

No, I don't think it can be digested, unless we reach a stage where all the films made are strictly commercial properties that get their money back. There is no indication that we have reached that stage yet.

What efforts are being made by the Commission to make New Zealand feature films more viable?

One of the things we have to do, and it's becoming increasingly more apparent to me, is to encourage our producers and directors — and writers for that matter — to think in much more commercial terms. I am not suggesting that they have to make money films, but in dealing with the kind of subjects they want to deal with, they have to think about how they are likely to be received in the international market. This is something we in the Commission are learning as the films we are helping to finance reach the screen.

I think New Zealand filmmakers should make films for people who come to the cinema with no prior knowledge or understanding of New Zealand. I don't think that is necessarily doing harm (her integrity). It's just a question of making sure that you are getting your message across in so

Off the Edge at cinema in the two cities was distributed in the partnership of the NZFC.

doing, you don't need to make the best audience, but on the other hand you are going to make films more acceptable to overseas audiences.

Who is including feature film projects in New Zealand art projects — writers, directors, or producers?

I was just looking at our draft annual report a few days ago, and it appeared to me that quite a number of the projects we had given assistance to had come from writers, whereas I think before that the emphasis was on directors.

But having given a number of assistance grants to writers to develop projects, I have rather gone off the idea. I now think that if a writer comes up with an idea, and you think it's worth developing, one of the things you have to do at an early stage is to get a director or producer involved with it for further development. I don't think a writer can carry the thing through to any kind of stage where proper financial success can be made unless he has a director working with him.

Does the NZFC support filmmakers whose work is not aimed for commercial exploitation?

Yes, I think that particular segment of the film world is recognized in two ways. First of all, the Arts Council did not entirely withdraw from the support of filmmakers consequent upon the establishment of the Commission — they still have a film committee which allocates limited funds towards what are commonly called experimental films. And secondly, the Commission is prepared to look at proposals from experimental filmmakers.

Take Vincent Ward's *In Spring One Plans Alone*. We believe Vincent is an important filmmaker. If he decides to make a film that nobody wants to see, it's a difficult decision. But we back him because, sooner or later, he'll come up with one that somebody does want to see — like his earlier film *State of Siege*.

## Television

Has the attitude of the television stations towards the film industry changed since the establishment of the NZFC?

To say our approach to broadcasting has been disappointing in the most charitable way you could describe the situation. One of the worst things the Commission did was to draw attention of the stations to the fact that the number of programs they were commissioning from the film industry was virtually nil. The reaction was not positive at all.

They did, however, eventually set up something called the CRP Scheme — the Commission of Independent Productions — and they have moved towards establishing a set allocation of funds each year to commission produce.

Vincent Ward, one of several young film makers being supported by the NZFC.



times from the private sector. But it falls a great deal short of the kind of thing I think should be done, because the CRP Scheme isn't what I would call industry-oriented. There isn't any philosophy of providing a continuity of employment for the people in the industry underlying the fund, it merely looks at individual projects that are submitted. We have offered to send an observer along so that we can help them with the kind of expertise and experience we have built, but we have been ignored down flat.

No attempts to try and get an integrated approach towards the industry have been very difficult, certainly so far in television is concerned.

How important is the support of television to the establishment of a viable film industry?

Very important, that's why I am so disappointed with our efforts to establish a realistic, integrated approach with television. Because there is no way any filmmaker is going to survive on making a feature film every three years. What's he going to do in the meantime? He has to do something. There needs to be other levels of activity in between. Not just from the point of view of the key creative personnel, but also for the rest of the crew.

The problem is to keep a sufficient level of activity going, and you can't do it with feature films alone. So there needs to be all the other areas of filmmaking activity — screenwriting, documentary, professional film, training films — anything that can be made into a film.

Unfortunately, once the Commission was established, the television system, which had previously supported projects like *Shogun*, *Deep*, grand set of supporting film projects. So instead of the Commission becoming an additional source of support, it quickly became the only one.

## Support for Producers

Does the Commission offer any direct financial assistance to producers — for example, in the form of finance for producers' packages?

No not in that form I have observed thus no a director who elsewhere and it's certainly something we should look at. If a producer came forward we would be prepared to examine a proposal. We realize that of the projects a producer is developing, he is not going to get all of them under way. And that if he is only developing them one at a time, he has to start from scratch if it falls through. But if he has three going together, one of those three may well work. After all, this is really what happens in the major studios, and somehow we have to produce the same kind of last-minute effect to make things grow.

## The National Film Unit

What role do you see the National Film Unit playing in the development of the film industry?

At an early stage in our development, we proposed that the Unit should come under the Commission. I am not disappointed that we didn't get it, but I think in the long term the focus on with the Unit has to be reshaped. The Unit is an incredible resource, and the whole essence of the wilderness of that facilities is far from matched.

Take just one aspect the laboratory. The Unit has a major laboratory. On its premises, yet it has been estimated that more than \$1 million worth of film processing and printing is sent out of the country each year. It is precisely the television network send a lot of laboratory work to Australia. The problem, which is the problem with all these services and facilities, is that the Unit is part of the public service and operates with all the constraints of the public service.



## The New Zealand Film Commission as Studio

Do you think there is a role for the Commission to play in the initiation of projects, and in some ways acting as a studio?

Up to now we have resisted adopting the role of studio and we haven't initiated any project by the purchase of a property or renting of this kind. But I wouldn't rule out the possibility although I am reluctant to get into the trade side. But we do go along, I see to some extent that this is avoidable although I would still resist very strongly any attempt to invade the autonomy of the producer.

As for us, I am concerned — I suppose I am in a very strong private enterprise position — I believe that the people who want to make films in the private sector should be allowed to do so. If they want to make them in an institutional situation they can go and work for television, with all the constraints that go with being state or semi-state.

We are trying to create something that will enable people to function independently. Therefore we want to keep our role down to the minimum. At the very early

*Renard International Studio, being discussed by the public, took part from the NZFC.*

*Stephen Dyer told us New Zealand cinema means establishment of the NZFC — with NZFC support for local producers actively sought.*

stage we want to plan the area with a producer or a director.

Does the Commission involve itself in production decisions once it has made an investment?

Yes we do. Perhaps that might be inconsistent with what I have just said, but it certainly is a standard condition that we would want to approve the key cast and crew, the final budget, everything like that.

Have you ever exercised a veto?

We have never exercised a veto, but on one film I spent an entire afternoon talking with the producer, and eventually he saw the wisdom of the recommendation we made. We have never said no, the film can't start because we don't like that actor or screen, but we have to make the actor a producer is proposing, just to keep an eye on it. We have to protect the public investment, and in many cases we have persuaded private investors that the thing is worth it.

But in some cases and we accept more expertise and more confidence. I think we will be able to exercise a more positive role in those areas.

## Distribution and Exhibition

What has been the reaction of the distribution-exhibition industry to the emergence of local production?

I don't think you could say there was any antagonism to the part of the theatre chain. Although to give them their due, once the films were made they were prepared to show them. The first features of the late '70s were shown by Amalgamated, and eventually Kennedy-Odeon actually indicated that they would like to participate in the process as well.

Do you think the distribution-exhibition industry has a responsibility to invest in local production?

The distributors have been taking nearly \$6 million out of the country over the past 30 years. What do we have to show for it, except for a few whiffing, rule-like stragglers? There is an argument.

Do you think any taxes or levies should be made on the distribution-exhibition side of the industry to support local production?

At various stages we suggested — I think as far back as 1971 — that to provide the necessary funding for a Commission, it has called the Film Here Tax could be levied on its fund. The Film Here Tax is levied on the net film hire of all overseas films, quite separately from any income tax which the distributors pay.

The actual amount isn't all that great. I think the last time I looked at it it was \$300,000. But add that to the \$500,000 we already have and there is something that starts to make sense.

How important an influence is the present distribution-exhibition set-up on the successful flourishing of the New Zealand film industry?

I think it is important because we have observed that the films produced so far have done better business in smaller cinemas with longer runs. But in the moment, we still have large centres in all the main centres. We don't have a number of small ones, and we don't have competition with a variety of seating capacities like the Regis, Village and Greater Union complexes in Australia.

## The NZFC and Distribution

The Commission's involvement in the film industry has extended to the distribution of several shorts and one feature film. Has this been undertaken because a local distributor couldn't be found, or does the Commission intend to make it itself in distribution as one of its activities?

My view is that we should not get involved with distribution, but that the producer should be able to negotiate the distribution of his own film.

But with its own marketing branch, wouldn't the Commission be a more effective distributor than a producer?

Once again, it's not wanting to get too much into the net. If in fact it's possible for it to be done outside the Commission, it should. The



Continued on p.42

# DON BLAKENEY

## Executive Director

### Finance from the New Zealand Film Commission

What role does the New Zealand Film Commission play in financing film?

Initially, we assisted by way of production finance, and gave credibility to feature filmmaking which encouraged private cash investment as well as other community investment. This involved active participation on our part in the fund-raising activity. It's now changing. The sort of deal we have are being picked up by a number of people outside the Commission. Filmmakers are making their own contacts, have their own professional advisers, and some are looking for off-shore money.

In the initial stages, was it necessary to bootstrap feature films 300 per cent?

No, we have never gone over 50 per cent.

Is that a statutory restriction?

It's a self-imposed limitation. Quite often we are a long way below that.

Do you favour film producers who have raised funds independently, or are you prepared to go in first to encourage other investment?

A combination of both. If we lead a project, we are quite happy to commit some amount in advance. But that is contingent upon meeting the rest of the budget.

Do you provide development money?

Yes. It's normally a stop finance, which could start off with a few hundred dollars and go through to quite a few thousand.

What form does it take?

Our assistance to films has been

With a background in finance and accounting, Don Blakeney joined the film industry in 1976, and undertook a number of management and administrative roles on various documentaries and features to acquaint himself with the mechanics of film financing and production. He joined the later Film Commission in 1978 as its Chief Executive Officer, and was the sole staff member until the establishment of the Film Commission, when he was appointed Executive Director and additional staff employed.

Don Blakeney spoke to Peter Bellis and Robert Le Tet about the financing of films in New Zealand.



in three ways grant, equity investment and loan. Each project is treated in a different way. Normally we don't grant, but of course an investment will turn into a grant if a project falls through.

On average, the Commission's involvement has been between 40 and 45 per cent of cash budgets. Around 30 per cent has come from private investors early on, and the rest eventually comes from some form of producer input — either through his own services and facilities, a facility company, or community involvement, such as a city which has thrown its streets open to him.

Then it's a question of the capabilities of the people lined up in those early stages who were taking some public, because not many people have long track records.

Our involvement also depends very much on New Zealand content. If an off-shore producer comes here and all the command people are offshore, there's really no reason for him to approach us.

Who makes the decision about which films will be funded?

An outline of the projects at hand goes to our regular Commission meeting — which is about every six weeks — from the executive staff of the NZFC. The board then evaluates each project.

At the moment, there is very little authority delegated to the executive staff to make investment decisions apart from a few hundred dollars. As we grow and as things develop, however, recommendations from the executive to the decision-making body — the Commission — are becoming increasingly important.

And as far as the recipients of the funds are concerned, do you have guidelines concerning the credibility of people who receive investment funding?

Every project is looked at on its merits. Track record is important, but with a small, fairly new industry one has to make intuitive evaluations of people's capabilities. Early on we tended to give people the benefit of the doubt. I think it's like any other field of endeavor you try and make the most of the performance. But it's a risky business.

### Assessment

What are the criteria laid down by the NZFC for investing in films?

Significant New Zealand content, and viability. We act as a development bank in most respects although it's a rather more difficult field than most to evaluate. We have a number of readers from the production and distribution side of the industry, as well as film buffs and filmgoers, who look at the treatments and scripts in their case.

### Private Investment

What is motivating private investors in New Zealand: genuine investment motives, tax benefits, or the glamour of being associated with feature film production?

A combination. We have always given private investors priority as

for an instant go, so nothing in feature film is reasonably attractive. We are now finding, however, that more graduate investors are becoming involved.

**There are paid back before the Commission?**

Yes. In making films here, it's possible for the private investor to recover all his investment, even though the film isn't into profit. But while private investment is increasing, it's getting harder and more difficult to obtain. The financial community has moved up to the risks involved in film investment and, unless there is some off-shore and possibly some private money, it's going to be harder to talk them into it.

**What other incentives are being offered to private investors? Is there any loading of equity in their favor?**

We do sacrifice a certain amount of equity. But eventually we will get to the stage where, for a number of films, we will go in just some countries where there is some off-shore investment.

**What role has the Commission played in raising private finance?**

It has moved from project to project. Initially we went very active, but it's not as easy now. It's not as easy now because we are like putting their sock on a big block. I also think it's important that the person controlling the venture is the one who raises the finance.

However, raising finance involves a lot more than just a belief in the product. It's a very technical side of filmmaking. The Commission has been able to help in the very sophisticated area of the money market. That's where we have concentrated more, rather than a hard sell to investors. "This is going to be a winner".

**Is there any legislation that you'd like to see implemented to encourage private investment, or to increase the funds available to the industry?**

Fine. Of all, I think we need a greater level of funding ourselves.

**To enable you to invest in more films, or to have greater financial involvement in the ones you back....**

To make more films, and cope with cost increases.

**What about changes to the income tax, not to enable accelerated write-offs for film investors?**

Accelerated depreciation mustn't be it, as of the moment there are no obvious tax incentives that I can think of. Something like not taxing wages is obviously very attractive, but I doubt if you could ever



And New Zealand could wear it. It's not something we are actively campaigning for.

*Sleeping Dogs and Mouths Age Spread you could be interested.*

There seems to be two schools of thought on tax incentives: one says that greater incentives are the only efficient way to stimulate private investment, while the other argues that tax schemes often militate against making commercially successful films, because often the producers and investors only benefit if the film doesn't go into profit....

We are totally against that sort of thing. It's a very short-term and it is distorting. The industry has no real tolerance of that's the sole basis of film investment.

There are other ways, however, to stimulate investment, and already there are incentives about that those we have spoken about. For example, we have spoken about, which apply to film as they do for a lot of other products, and they are very good. Investors can avoid themselves of those.

We haven't had very much luck with television *Sleeping Dogs* and *Mouths Age Spread* were produced, but that's all.

**Was the pre-sale finance used as part of the production funds, or issued as income above the budget?**

No, the money was used to help make the film.

**What price does New Zealand television pay when it pre-purchases?**

In those two cases it paid quite substantial money, between \$15,000 and \$50,000, but their buying power at the moment is NZ\$100 a minute, which is roughly \$15,000 for a feature film — which we regard as inadequate.

Television New Zealand has, however, spent a great deal of money on local production, but unfortunately, not a lot of that is on film. In fact, the amount spent on film is reducing, which I believe is an unfortunate trend.

The independent industry can offer a lot to New Zealand television and, therefore, a lot to the public at large. There is a lot of scope for the financing of feature films and other projects — certainly part financing — by the television system.

The answer to them would be a greater diversity of product, a better-quality product, and certainly a better-managed product. So somewhere along the line we should come together.

**Does the Commission have a policy of investing in television programs, such as tele-documents, series or feature documentaries?**

To a limited extent. We have financed some purely television product, but it's been very much associated with the visibility of the project and the track record of the producer, rather than financing being set policy. Although, I think it's important that all areas of film production should be looked at by the Commission and encouraged where necessary.

## The National Film Unit

**Is there any financial involvement in film production by the Department of Tourism or its equivalent in New Zealand?**

The National Film Unit is part of a government department called Tourism and Publicity, and they will invest in a feature film if they believe it goes towards achieving their aims and objectives.

**So if a film is seen to promote New Zealand, they may be interested....**

To no extent but that is an avenue we want to explore further.

## Television

**Is there any financial input into the film industry from television?**



The New Zealand Film Unit's world-class production facility

with them. We are a statutory corporation first and not within the terms of our Act, while the National Film Unit is very tied up within the government system. The Unit has, however, committed substantial resources to two feature projects, and I would hope this will increase.

**Are there any other government departments which offer assistance to filmmakers, with either cash or services and facilities?**

Not as a matter of course, although the producers of *Goodbye Pork Pie* needed the assistance of the Railways, who came to the party that really, they acted as if they were a private company, giving their support in return for on-screen exposure.

Other departments commission special interest documentaries which are sometimes produced independently.

**Do you think the Government should provide more assistance for the film industry through its various departments, and the television stations?**

Yes, but at this stage we need to lift the Government's awareness of the benefits of the industry. I think one of the keys lies in the effective utilisation of the NFU, which is an incredible resource.

**What role would you see the NFU playing in the New Zealand film industry?**

We are making films that are important to New Zealanders and to New Zealand, therefore it makes sense that a valuable resource, such as the NFU, should be made available to the film industry, and that it operates efficiently and effectively.

I think the whole interchange of people from the private to the public sector is important, but unfortunately it's something to which there is a lot of resistance.

**Do you think the fact that large-scale production facilities are**

**Why do you see film distribution in New Zealand as only marginally profitable? With the control of distribution and exhibition concentrated in the hands of only two companies, I would have thought it would be highly profitable...**

Film by film it's marginal. We are talking about a market where the top film here is around \$500,000, and between \$50,000 and \$100,000 for a good film. But they might be spending between \$40,000 and \$70,000 on a national publicity campaign.

**But with a guaranteed supply of product from overseas distributors, which seems to be so successful here**



Goodbye Pork Pie. New Zealand Railways supported the film with services and facilities in return for on-screen exposure.

concentrated within two government bodies — the NFU and the television stations — is impeding the development of an independent and viable feature film industry?

They impede progress because they don't have the freedom or flexibility to take advantage of the dramatic growth in the level of production and expertise, that a few people in the private sector have managed to put going.

We are trying to encourage them to work more with the private sector because we have definitely proved that the private sector is more efficient and has much more access to the real talent that exists in this country.

## Distributor Finance

**Distributors are traditionally a source of finance for feature films, but in New Zealand this hasn't happened...**

Film distribution in this country with just ten film exhibitors, is such a marginally profitable business that local distributors will need a lot of confidence at a film before they decide to come in.

**some of their profits back into the local production industry?**

At the moment no money gets back into the industry, which may seem morally, ethically, or whatever way you want to look at it, wrong. But I think the day will come. It's a question of building up credibility and building up working relationships with those people.

We have also tended not to try to get first-off-the-top advances from distributors, because it makes raising of other money — more significant money — go much harder. But genuine distributor involvement is obviously what we want. However, again, it's a matter of development, we don't have nearly as close a working relationship with the distributors in NZ like, because so few New Zealand films have gone through them. In most cases the producer has sold to distributor.

When that relationship does develop, I hope the distributor's involvement will start at script level. I think it's important that we send more producers to approach distributors with scripts and start getting them involved early on. And there is no reason, if the idea is good and interesting enough, that some offshore capital couldn't come through a distributor's initiative.

The Australian Film Commission often makes it a condition that producers get an expression of interest, or even a firm commitment, from a distributor before they finance a film. Obviously that's unrealistic here.

No, that's not really unrealistic. We have had certain exhibitor interest in a number of films before we have got into them. It's just one consideration in the market.

*Continued on p42*





# LINDSAY SHELTON

## Director of Marketing and Information

### Domestic Marketing

New Zealand films have recently enjoyed considerable local box-office success, particularly in Auckland and Wellington. Do you think the industry are promoting New Zealand films because they are made in the country?

No. When we were working on the *Sons for the Return Home* release, we decided that the area had passed its local film film on the basis that they were made in New Zealand. We have gone through the stages where people want to see New Zealand films for patriotic reasons, or curiosity.

The entire *Sons* campaign was done without reference by us to the fact that it was local. We sold it as a love story, as an inner-city story, as a suburban location, and its complexity. And we were successful, certainly in Auckland where it had no local success. For most of as far as it was doing the best business in the country area being Rocky II.

What are the difficulties you encounter in distributing New Zealand film domestically?

The problems are basic: we don't have any established group who can produce the elementary promotional tools — the posters, the trailers, the graphic design — for the campaigns. The major American-owned distributors in New Zealand have their own staff who are skilled at taking an American campaign and adapting it for New Zealand — there are one or two independent distributors who also have these same skills — but they don't have my experience in organizing campaigns for local films starting from scratch. Certainly, it's my first year at the Commission, a major difficulty we have attempted to overcome is not having any knowledge of where to get the kind of results we want.

Do you have access to demographic information about the New Zealand

Lindsay Shelton joined the New Zealand Film Commission after a long career in television news. For many years he has been actively involved in the production, distribution and exhibition of films through his association with the New Zealand Federation of Film Societies — which has been responsible for the successful first-release of a number of overseas feature films in New Zealand — and as the director of the Wellington Film Festival for the past eight years.

Lindsay Shelton spoke to Peter Bellby and Robert Le Tait about the marketing of New Zealand films shortly before he left for the MIP-TV and Cannes film festivals.



and "Beyond Reasonable Doubt"?

The present plan is for the co-producer of *Goodbye Pork Pie*, Nigel Hutchinson, to distribute it through his own production company. To date I have been helping to evolve the campaign.

I haven't had any talks yet with John Bennett about *Beyond Reasonable Doubt*, but if he follows his past pattern, — he distributed his previous film *Middle Age Spread* through his own company — he will handle it himself. He now has acquired the basic knowledge which will enable him to distribute *Beyond Reasonable Doubt* if he so chooses.

In general, we do specific tasks on behalf of the producer if he asks us to, but we won't be looking to take over any jobs that are rightfully the producer's. We would, however, like to be involved in the press campaign, some of the early features, and major short-term in the production of press material.

What about the television and radio campaigns?

We will talk that through with each producer. In the case of *Goodbye Pork Pie*, Nigel Hutchinson has specific and well-developed plans for a television campaign, which involves working alongside a sponsor who is related to a particular segment of the film.

In this time, we are limited by the fact that we are working with a minimal number of people. There are many things we would like to do, but don't have the people and the time to get them done. That's an unfortunate loss of life in a small industry.

Do you advise movies to producers to enable them to undertake the distribution of their films?

We expect that the budget of such a feature film includes the necessary overheads to carry it into first release — including a national publicity budget.

Given the difficulties in distributing New Zealand films, what do you see as the prospects for the future?

audience to help you evolve a campaign?

No. This information is generally lacking. We are now gathering our own. It's been a problem which has faced every recent New Zealand film, including *Off the Edge*, *Solo*, *Swamp Dogs*, *Angel Mine* and *Skin Deep*. The producers of these films have not had information on the film, why to go about releasing their films, publicizing them, where the best theatres were, or the best times to release them.

Does the Commission hope to play an ongoing role in the domestic distribution of New Zealand films?

That's a mixed question. Some people within the Commission were opposed to our distributing *Sons for the Return Home* to the grounds that it was not our business to distrib-

ute films. Personally, I don't agree.

There are four alternatives for a New Zealand producer to use one of the major American distributors to use one of the independent, who are very few in number, to distribute a film themselves without necessarily having anybody with any knowledge or experience to work with or for the Commission to do it.

I would like to think that the Commission could offer assistance to the industry to the extent of distributing at least one New Zealand film a year, and I think we could do that with our existing staff. The Commission's policy, however, is not necessarily to encourage this to happen, and we are still talking it through.

Will you be involved in the domestic marketing of "Goodbye Pork Pie"?

# "ALL NEW ZEALANDERS SHOULD SEE THIS FILM..."



## SONS FOR THE RETURN HOME

THE NEW ZEALAND FILM COMMISSION PRESENTS A FILM BY JIM JARMUSH

Sons for the Return Home: distributed by the NZFC

Domestic marketing really involves the basic reason for the whole film industry getting started in New Zealand, which is to make films for people of a country who were film hogs have always seen other people's films and never seen their own in any significant degree. We have been the ability to show New Zealand films to New Zealanders on an ongoing basis, and therefore, with each film we make, we are extending the limits of what is possible.

We now have specific statistics on the box-office grosses of New Zealand films, and we look forward to finding ways to get bigger results than have been possible to date. That is, however, not that all and end of the New Zealand industry.

### International Marketing

Given that it is not possible to recoup the production costs of a



Skins Deep: distribution hampered by a lack of collections after the domestic release

feature film in New Zealand, international sales must be very important. If the industry is to become viable, film strategy have you evolved to find international markets for New Zealand film?

The ability of New Zealand films to find international markets goes right back to the choice of films, styles, and directors, made by the Commission. This problem is one which we are just starting to become aware of, and come to terms with. But I think we are doing so remarkably quickly.

But a complete answer involves the whole framework of film-making, not just the marketing area. It would be foolhardy to say that we will take every film that has ever been made and market it successfully all over the world. We would have to accept that New Zealand and make some films that are not of great interest outside New Zealand, although the subject matter may be extremely relevant and important for New Zealanders. It is a decision we haven't reached yet, but it is a possibility we are aware of.

In my role as Marketing and Information Director, however, I have been attempting to establish a flow of information about what is happening in New Zealand. We publish a newsletter as twice a year, which is as full as we can make it about every kind of film activity in New Zealand, and it is distributed throughout the world as quickly as we can develop a relevant mailing list.

Already that flow of information is having the effect which we seek, in that we are able as a separate production entity, and we can talk to people in a small number of major markets we are aiming at, and get them to look at the product which we want to show them.

Another effort is to take a package of New Zealand films to MIP-TV, not just feature films, but also short films of all kinds and documentaries. The benefits we get from MIP-TV are two-fold: we are proving ourselves in the market by selling films and we are bringing back the responses to those films to the filmmakers, who otherwise would have no connection with the international market.

This has the effect of getting them thinking and giving them information about what they are doing, which can radically alter their attitudes to their work and their range of choices.

To the Commission representing New Zealand films in one other market besides MIP-TV.

With the two latest features — *Goodbye Pork Pie* and *Sons for the Return Home* — we are going straight into the market at the Cannes Film Festival. We accept that Cannes is the biggest gathering of potential buyers of films in the

world, and although I would have preferred to have taken my first year at Cannes in a better situation, without having talks with me to represent, this hasn't been possible. Cannes is ideal for launching *Sons* and *Goodbye Pork Pie* in the international market, we will be showing them during the fortnight and at the same time we will be learning the workings of the event.



Goodbye Pork Pie: film distributed by the producers in partnership with the NZFC

Unfortunately, *Beyond Reasonable Doubt* won't be ready as late for Cannes. We will however have some pre-emptive information to distribute and start to make the talk known.

From the word of mouth, "*Beyond Reasonable Doubt*" seems to be a very powerful film with a lot of international potential. How do you plan to go about selling it outside New Zealand?

I would like to take the film to New York and show it at screening rooms to the distributors we know, and let the quality of the film speak for itself. I would like to find a distributor, at a very early stage, who we can work with on the kind of festival exposure the film should have, and help the major releases of that film in foreign territories.

That is a plan of campaign which appeals to me very strongly. And the fact that we have built a number of contacts, particularly in the U.S. and Britain in the past when I have been working markets that film is something we can do if and when we have a tale which we think will succeed internationally.

That's not to say we will discount festivals as a means of first release and promotion, but I think the approach I have described is an equally important system for us to work with to get directly to the distributors we know and possibly even to distributors whom we haven't met before, but who could be interested.

What roles does the producers playing in the distribution of their films internationally? How they handed over the marketing to the Commission?

We work alongside each producer and our relationship is

different. In the case of *Goodbye Pork Pie* and *Sons for the Return Home*, it has been agreed that the Commission should directly handle the international marketing. In the case of *Beyond Reasonable Doubt* we have agreed to work with the producer of the film. We will identify the markets he wants to handle and those the Commission will look after. It will be a day-by-day thing, developing on a case-by-case basis between the two of us.

What importance do you place on competitive film festivals?

I recognize the fact that a considerable amount of Australia's success in the international market has been due to its successful participation in competitive festivals, and that the commercial results following on from successful participation have been definite.

For the past eight years I have run a film festival in Wellington, and I know from my own experience that a film which is successful in the festival circuit can often be taken on and made successful in the commercial market, when, without the festival, such a film would never have got a showing.

So, we are starting to send films from New Zealand to the festival circuits. We are making the selection on the basis of festivals that are accepted as having the potential to give a film a life span the actual event and we are aware only by two things the availability of prints, and the Commission's lack of time.



Sons for the Return Home: no present looks fit in New Zealand

The Marketing Branch of the Commission seems to be working under severe financial and staffing constraints...

We talk frequently at the Commission about the fact that we are working with a very small staff. I recognize that we could do twice as much with twice as many people, or five times as much with five times as many people, but we accept that there should be a relationship between the Commission and the rest of the industry, in relation to the money it has committed itself to the Commission, and the money that is available for commission to the industry for film production. Therefore, comparing those two areas realistically, I think we would be foolhardy to not about expanding Commission staff at this early stage. We have to start proving the industry first. \*

# The Film Culture

Lindsay Shelton

## Film Societies

The film society movement in New Zealand began in 1945, immediately after World War I, when groups were formed in Auckland and Wellington to show films representing the history of the cinema. The New Zealand Federation of Film Societies was formed at the same time to support the films because there was no distribution company offering suitable titles for film society audiences.

The movement reached its peak in the 1940s, with the formation of as many as 80 societies. But in the 50s, with the introduction of television, the number dropped to less than 20.

A revival of the movement began in 1970, when the Federation began importing new titles. The films attracted a new generation of filmgoers who were interested in seeing foreign productions which the commercial cinema were not screening. The Federation now has 45 member societies representing a casual membership of more than 7000. It has an office in Wellington, which is managed by Bill Gooden, secretary and program director.

The Federation produces an annual catalogue, listing the titles it has acquired from all sources and which are available to loan for affiliated societies.

These societies pay a levy based on membership, so that large and small groups have access to the same range of features and shorts. The largest societies are in Wellington and Auckland, whose combined membership represent almost half the national total.

The film society movement receives a small annual subsidy from the Ministry of Recreation and Sport.

Titles being shown by film societies throughout New Zealand for the first time this year include Doris Day's *Caddy*, Jean-Paul Belmondo's *The Man Who Loved Women*, Sergio Leone's *The Middleman*, Valeriya Solov'yeva's *Yakov Lyubov*, and Roman Werner Fassbinder's *Wild Girls*.

Classics revived this year (with new prints) include Alfred Hitchcock's *North by Northwest*, Fred Astaire and Ginger Rogers in *Singin' in the Rain*.



Programs and publications produced by the New Zealand Film Society movement.

and Bruce Willis' *Magnificent Ambersons*.

Other recent releases (films) include Barbara Kopley's *Horton Counter USA*, Milda Juozova's *Delestin*, Wim Wenders' *Kings of the Road*, Karan Arthur's *Legacy*, Robert Kravitz's *Mistaken*, Fred Gervais's *Harvest*, 9000 Years, and Anthony Warley's *Landscape After Battle*.

The Wellington Film Festival, started in 1972, paved the way for the screening of films of quality. In the first year, the Festival screened seven new features for a six-week period. Last year, its eighth session ran for 17 days and featured 47 new titles.

The Festival is promoted by the Wellington Film Society, in association with the Federation which administers the event, and also acts as importer for the films which are selected by Festival director Lindsay Shelton. Selection is made on the basis of the best titles from es-

tablished international film festivals.

Titles for this year's program (which begins on July 4) include Bertrand Blier's *Get Out Your Handkerchiefs*, Claude Sautet's *A Simple Story*, Phil Noyce's *Newfound*, King Hax's *Legend of the Mountain*, Fassbinder's *Warda*, Bruce Wadley's *Man of Marble*, Werner Herzog's *Woyzeck*, and Milda Juozova's *Harvest* (May 1974).

Each year the Federation selects a small number of titles from the Festival and offers them commercial distribution; the choice is made on the basis of audience demand. Last year's titles which secured distribution as a result of their Wellington success include *Harvest*, *Presidents* and *Richard Burton's Desires*. Both films ran for an unexpected four-week season in Wellington.

The Festival is self-supporting and most of its work is done by unpaid volunteers from the film society community.

The Auckland Film Festival started in 1970, with similar aims. It is presented every year by the Auckland Festival Society, in association with Artangel Theatre, New Zealand's second largest exhibition space (owned by 20th Century Fox). Every year it receives some of its titles from the Wellington program.

Anticipated classics now available as an-



Germanies, especially, distributed in New Zealand by the Federation of Film Societies.



real scoring film (left), which shows the most successful films from Auckland and Wellington

## Film Education

New Zealand's main film course is conducted at Canterbury University's School of Fine Arts. It begins with an introductory year, followed by two years' specialization in (the practical and theoretical aspects of) filmmaking.

Film history is also studied in the second and third years. The course is controlled by a supervising tutor, and it allows considerable freedom for students to follow their areas of interest and also work with people in the film and television industry.

There is also a post-graduate one-year honours course.

At Auckland University, Dr Roger Horrocks lectures on film appreciation history and culture. A number of his students have completed valuable theses on New Zealand film history.

There are other courses which cover aspects of film history or practical filmmaking at the Victoria University of Wellington and at the Auckland University.

A practical course on filmmaking is available at the Wellington Polytechnic.

## Archives

New Zealand does not have a national film archive, but the New Zealand Film Commission has formed a group which will take on the responsibility of setting up one.

New Zealand's only substantial collection of film archival material is stored at two vaults, owned by the Defence Department, on the shores of Wellington Harbour. The vaults were first used during World War 2 for storage of ammunition.

For the past 20 years the National Film Unit

The film from last poster New Zealand filmmaker Basil Hayward's silent historical drama 'The Kooti Trail'

has used them for storing its current footage. In the past decade or so the collection has been boosted with material from other sources: much of it assembled on an informal basis by successive heads of the Department of Education's National Film Library.

The archive now contains up to four million feet of nitrate film. Though the bulk of the collection is National Film Unit material dating from 1941, the extra material represents much early footage from independent sources — the earliest in 1901. A survey last summer revealed a small amount of rare material from other countries.

Responsibility for the material in these vaults will be taken over by the National Archive when it is formally constituted. The archive will also be able to use a vault, which has temperature and humidity controls, in the new headquarters

of the National Film Unit. This vault has been offered by the NFU as temporary storage for the infant national collection.

## Film Library

The National Film Library is a section of the New Zealand Department of Education. In its three branches in Auckland, Wellington and Christchurch, it has more than 12,000 titles and more than 45,000 16mm prints for non-commercial non-theatrical use.

Membership is open to any organisations using film for educational purposes of any kind. Until recently the Library offered a free service. But following changes of government policy subscribers now pay an annual subscription.

Successful heads of the National Film Library have taken an interest in assembling copies of early New Zealand films. On these prints the Wellington branch of the Library has the nucleus of a basic archival collection, some of which is available for screening.

The National Film Library also handles the distribution of all non-theatrical titles referred to New Zealand by the Federation of Film Societies.

## Independent Cinema

About 90 of New Zealand's 200 cinemas are owned by independent operators. The rest are controlled by Kerridge-Gibson or Associated Theatres, the country's two major exhibitors chains.

One of the country's biggest independent exhibitors is Lang Masters. He has six cinemas in Christchurch — the best-known of these, the Academy, opened recently at the Arts Centre.

In Wellington, the only full-time out-house is the Premiere, a suburban Brooklyn. It is run by independent exhibitor Merv Kelly, who also runs the mid-city Paramount, home of the annual Wellington Film Festival.

In Auckland independent operator Joe Goffman runs four cinemas a day in his city's Civic Centre, which specialises in films from past years. Along with Wellington's Paramount, the Civic makes up New Zealand's only two mainstream cinemas which are independently owned. Auckland's only full-time art-house is the suburban Lido, one of Associated's cinemas. ■



Newspaper ads for the Paramount and Penthouse are a Wellington's two independent cinemas



Merv Kelly, proprietor of the Paramount and Penthouse

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# BEYOND REASONABLE DOUBT



*Detained (right is Arthur Thomas [John Hargreaves]) for questioning about the Crewe murders. Back of Jeannette Crewe*

On June 16, 1970, in the small farming district of Pukekawa, south of Auckland, Harvey and Jeannette Crewe were shot and killed in their home. The police, led by Inspector Bruce Hutton, conducted the most expensive search in New Zealand history. The man they caught and eventually convicted was local farmer, Arthur Allan Thomas.

Despite two trials, two appeals, an official examination by a senior retired judge, a further referral to the Court of Appeal and an application to the Privy Council, the verdict was unchanged. What makes the case particularly interesting, and New Zealand's most notorious, is that throughout those trials at least 80 per cent of the New Zealand public believed Thomas was innocent. On December 17, 1979, that faith, and the relentless campaigning of Thomas' wife, Vivien, and the Thomas family, was vindicated: Arthur Thomas was pardoned by the Minister of Justice.

Producer John Barnett set out to film this incredible story, and hired British writer David Yallop to do the screenplay. Yallop is author of 'Beyond Reasonable Doubt?', the book on the case that many believe was influential in getting Thomas pardoned.

Australian actor John Hargreaves is playing Thomas, while David Hemmings is cast as Hutton. Shot in New Zealand and using many actual locations and props from the case, the film is directed by John Laing.

# JOHN LAING

## DIRECTOR

When John Barnett asked me to direct the film, we both felt it should be like a dramatized documentary. David Yallop's screenplay had been developed in documentary style terms, and it resonated powerfully that way and we started shooting. Then a historic movie of a dramatic point.

It hasn't been cut yet, so it is hard to know exactly how much of the original documentary feel is still there.

**Why was it conceived as a dramatized documentary, rather than a drama?**

Because it was about a real event. The Arthur Thomas case was probably New Zealand's biggest case in the past 10 years. It just wouldn't go away and when Yallop's book was published in 1978 it all came up again.

Since we were dealing with real people all of whom were alive, except for one policeman, our approach had to be absolutely realistic. The court dialogue, for example, is based on the actual transcripts, though we have shortened things a great deal.

**But there aren't transcripts of what happened outside the court, in homes and so forth. What have you done here?**

When David Yallop wrote the book, he discovered almost everybody involved in the case, and all of them had fairly precise recall. The whole issue was not very present in their memories. That meant they could recount all kinds of scenes on tape.

Yallop wrote the book and later a screenplay based on those recollections. He has stuck very closely to tapes because there are real legal problems when one is dealing with people who are alive. But if a scene is a bit of dialogue as based on somebody's recollection, or on somebody's opinion of what happened, then we should be safe.

**So you had legal counsel working for you all the time...**

Not exactly. We brought legal counsel in once we had a full screenplay. The New Zealand Film Commission hired one set of lawyers and we hired another, and both varied the script. They went back to the source for every line of dialogue that was left to be continued.

We also checked out the script

John Laing began his film career at the National Film Unit of New Zealand, as an editor and director. In 1970 he joined the BBC in Bristol, England, editing documentaries, and then spent time working as a freelance. This was followed by a stint in Canada at the National Film Board in Montreal.

In 1978, Laing returned to New Zealand for a holiday, and was approached by producer John Barnett to direct "Beyond Reasonable Doubt". In this interview, with Scott Murray, Laing begins by discussing his early involvement on the project.



with the two defense lawyers, Paul Turner and Kevin Ryan. They said that relevant parts were very close to what happened and were prepared to stand by our interpretation.

Naturally, we have checked out different versions of any particular scene which was often interesting. For example, we would have Arthur Thomas' recollection of a scene and Bruce Hutton's — two sides of an extremely volatile situation. You have a policeman who is trying very hard to find the evidence to convict this man, and a man who doesn't realize the policeman is trying to do this. Putting the two together gave us a number of scenes that work very well dramatically.

**How much co-operation did you get**

**from the people involved?**

Initially, very little. The Crown Law Office and the Ministry of Justice weren't terribly co-operative at first, but once they realized the film was going ahead they co-operated. We were given the use of prison exterior and even had some prison interiors lined up at Mount Eden prison. But these were pulled on three or four weeks ago. Also, the Police Department gave us the use of their vehicles and we used to walk down the body of Bruce Crowe. We used that as a prop.

So, we had co-operation in small areas like that. But, generally, I wouldn't say we had a lot of co-operation.

**How does Hutton feel about the film?**

That remains to be seen. I don't know.

**Was any contact made with him?**

No. We had planned it, but by the time David Hearnings arrived here he had already made up his mind on how the part should be played. We decided there was no point in talking to Hutton. We had the tapes as well, of course.

By this time, the film was also becoming more of a drama and less a dramatized documentary. What we have ended up with is a film about the personalities who made the case. Everyone knows the case — it has been in the newspapers for 10 years — but we have never been told the motivations behind the people involved.

Why, for example, did Bruce Hutton do what he did? Why did he pick on Lisa Dunder? Follow him back to his very last, and then suddenly change and pursue Arthur Thomas? Things like that will come out in the film, and will be obvious in the way that Hearnings has played Hutton.

There was tremendous pressure on Hutton. It was a very expensive police inquiry — something around \$2 million — and a couple of items had gone wrong on him before, where the confession he had from people collapsed in court and, in one case, where his own testimony was called into question on the stand and the case was thrown out. On top of this background and financial pressure was also the fact that he was an extremely ambitious man.

Hearnings has played Hutton in a very sympathetic character. You can understand why he was doing what he did, he is a policeman with great vision. He appreciates the case by saying, "I have a murder, a house with bloodstains, a live baby, two people who are obviously wrong, possibly dead, so what do I have? Nothing." So he went looking for a candidate who best fit the picture and then tried to build the picture to fit the candidate.

It didn't work with Dunder, so he went back to his files and came up with Thomas. And, with a bit of pushing and questioning here and there, he found, immediately, Hutton's whole manner focused on Thomas, who was also much easier to put away than Dunder. Because Thomas lacked the opportunity to know what the hell was going on.

**If you make all the participants**

sympathetic, do you run the risk of undermining the tension of an innocent man fighting his oppressor?

I don't think so. There is no such thing as one-dimensional bad guys or one-dimensional good guys — everybody is totally mixed. A lot of people, for example, think Bruce Chatwin is a very polite, friendly and interesting person. To play him as a villain for the purpose of proving a point would make for a very dull film, and a totally untrue one.

A person can be interesting, witty, fancy even, and still a total bastard. As it is, people will say, "That guy doesn't seem like a leader, so how could he have really done that to Thomas?" Then they might realize that all those nice guys they see around dressed in blue uniforms are potentially doing the same thing — and, in some cases, certainly are.

**Is the film a statement on New Zealand justice or justice in general?**

The story happened in New Zealand, so it is a statement on the way things are done. But I am sure the same story could have happened in Greece or the U.S.

**Before the film was shot, Thomas was pardoned. What effect did that have on the film?**

It was one of the things that made us make the film more a character study. No longer did it have to be a film designed to get Thomas out of prison.

We were right in the middle of post production when the pardon came and we suddenly felt as if the audience had put a seal of approval on what we were doing (in fact, they hadn't). That made us feel a lot less nervous about some of the issues we were getting into.

**The fact that he was pardoned could lead conservative elements to suggest that the legal system did work after all, because it corrected itself in the end.**

Yes, but 10 years of prison is a hell of a lot to go through; there is no excuse for this. Also, the pardon was a political gesture, rather than a case of justice finally being done. It was just politically expedient at the time.

I am also sure that the Prime Minister, and the people he consulted as a result of the Adams Smith inquiry, could have come up with the same conclusion five, six or seven years ago. But they didn't, so the justice issue is still definitely there.

**Why do you think this particular case has attracted so much interest and controversy, when, presumably,**



Arthur and Vivian Thomas (Diana Keane) outside a country church. *Reynold Keane* photo.



other innocent men are in prison?

Because this one was an obvious Alibi, Thomas had an incredibly strong wife and family behind him — that made a hell of a difference. When Thomas got out there and campaigned, and because for the public an emotional focus. She involved the country, speaking at meetings and giving interviews on television and in newspapers, and the public could relate to her being the wife of a wrongly-convicted man.

If he didn't have a wife, the issue would never have become as big and he would have had to struggle to have things done while and in prison. There wouldn't have been any emotional focus, which is necessary if the public is to support it.

How concerned were you, during casting, in matching physical characteristics of the actual people?

Initially, we were very concerned, and for the busy people it was necessary. Anyone who plays Arthur Thomas has to look like him, because everyone in New Zealand knows what he looks like. We didn't actually pick John Hargreaves for the role because he looked like Thomas but because we felt he was the best choice, with a bit of make-up and wardrobe he looks very much like him.

As for Hutton, we knew we would have to compromise a bit in terms of performance if we went solely for a look-alike. We felt it was more important to go for an actor, like David Humeau, who could bring a bit to the role. So we dressed him like Hutton, cut his hair and did all sorts of things, and made him feel like Hutton, though not physically like him.

We have been very lucky with a lot of the smaller parts. Bill Johnson who plays the forensic expert, Ben Spence, looks remarkable like him. He is a very good actor as well, so there was no compromise. As a rule, where we were faced with a choice between getting somebody that wasn't right for the part but looked right, and someone who could play the role, we went for the latter and did what we could to make them look more like the character.

There are three women actors in the film. Did you see their recruitment as necessary for commercial reasons, or because they were the best available?

Margaret and Tony Berry, who plays one of the police, was perfect for their parts, commercial considerations aside. As for Hargreaves, we felt his status would help to sell the film overseas.

Were you able to have a rehearsal period before shooting?

No, it wasn't practicable. The film is a mass of small parts, and



The rehearsal would have taken as long as the shooting.

How long was the shooting period?

Six weeks.

Did that give you much time for rehearsal on the set?

Yes. A lot of rehearsal was needed initially, but characters have a tendency to go to the same place and do similar things in a routine. So, after a while, it became much easier to know where those people should be at various times. The whole rehearsal thing became quicker.

Did you use any actual locations?

We used the real Thomas house. We couldn't get access to the Crown house, where the murder took place, because the owners just weren't interested. So we built a set far from, and used other houses in the area for the citizens.



Scenes again: the Fairbairns skyline during the search for the Crown land. Beyond Reunited Union.

group is trying to save it. We built both sets there, though we had to reduce the size of the courtroom by about 1.5 m in length and about 1 m in width to squeeze it in.

In these lack of studio facilities in New Zealand?

Yes. There are the television studios, but they are used all the time for light entertainment and drama. Anyway, this studio was good. The room we used is in the middle of the building, so the extraneous noise wasn't bad.

Apart from studios, are there any other areas that you regard as lacking in the industry?

The main thing we are lacking are people who specialize in areas and make them their own — like design and wardrobe. There are superb sound technicians and lighting cameramen, and there are a lot of very good actors and filming facilities, but the job never something to be done. We will probably have to finish the film in Australia, but we'll do everything else here, including moving and editing.

Have you any other projects that you are working on?

I wrote a script in Montreal last year, and I might go back there and do it. But, it needs to be done in summer and by then I think asking this, it will be coming in winter time.

There is also a thriller I wrote a few years ago, and I might rewrite it and try to do it in Wellington.

Do you think it possible to maintain a full-time career as a director of features, or will you continue in the diminished documentary work?

I love documentaries and I like editing, so I won't mind doing either. But, personally, I would like to continue directing features and I hope it's going to be possible here. Finance would be one of the main problems. It is not a tremendously wealthy country and, to keep an industry going, you need an immense reserve of capital. That's one of the reasons why there aren't many films made here; the other is that the market isn't big enough for a feature to break even.

How much does that affect your approach to direction?

You have to make economies in style. Films cost an enormous amount of money, and there is no point making one that isn't going to sell. It's irresponsible to the audience, and it's irresponsible to yourself, if you want to keep on working. You can tell movie films about issues, or about whatever you want, but you have to structure them in a way that is going to be entertaining. \*

# JOHN BARNETT

## PRODUCER

In the mid-1950s, I was involved in a number of media-related areas — graphic design, financial newspaper publisher — and had a lot of contacts with people working in television. There was no New Zealand film industry at this stage. John O'Shea had made three films in the 1950s, but there hadn't been anything since.

Then, in 1952, a Labor Government came into power and there was a new spirit in the country. People got together and started making approaches to the New Zealand Broadcasting Corporation, which employs its own staff, to do some freelance work. I became involved with that group. We did a presentation for a six-year children's series, *The Games Affair*. The NZBC gave us \$25,000 and we shot the thing on Christmas during the Commonwealth Games in January 1954. It was the first time anything like this had been done by an independent.

After having established a situation whereby independent productions were legitimate, the NZBC set up a fund for independent filmmakers to make documentaries, at a rate of \$15,000 an hour. Endeavour Television, as we were, got a lot of work from there, and made series of mainly domestic interest: local women writers, sporting heroes, etc.

Then all of a sudden, television was split into two channels (Television 1 and Television 2) and the fund dried up. The future looked bleak and all the people in the company who were involved on an ad hoc basis, went back into the NZBC and left me with a shell of the company and no real work. So I switched hats and became an agent. I managed Fred Dagg and other local artists, and managed to grab a couple of programs out of them.

I also got a little seed money out of the NZBC for a series on "Myths and Power". I took a crew to India and did a pilot documentary on Indira Gandhi. At the height of the crisis, then tried to sell the series on the basis of this. But it didn't work and was a good lesson in trying to originate a world series from New Zealand. People kept saying, "If you had Barbara White's backing it would have worked."

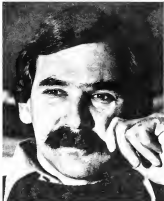
### Wild Man

The success of Fred Dagg and the lack of activity in the television business led me into the feature film area. I became involved with

John Barnett is one of New Zealand's leading film producers. His credits include the television series, "The Games Affair"; the Acme Savage Company feature, "Wild Man"; "Middle Age Spread", an adaptation of the Roger Hall play; and the children's short feature, "Nutcase". His latest venture is the film version of the Arthur Thomas case, "Beyond Reasonable Doubt".

Barnett's involvement in the film industry is not restricted to filmmaking. He is a vocal critic of aspects of New Zealand's television system, and has even taken on the two major theatre chains, Amalgamated Theatres and Kerridge-Odeon.

Scott Murray and Robert Le Tui interviewed Barnett in Auckland on completion of filming. He begins by describing his start in the film industry.



Berta, which is a pretty interesting bunch of people. They had been given a \$24,000 commission from Television 1 to make a six-part light entertainment series. They were also given some Television 1 before-the-line facilities though they were ostensibly banned and kept under surveillance — presumably people thought they were going to take the camera away with them at night. Anyway, they made a very funny, slightly risqué local comedy series.

Get episodes of the series was a

30-minute film called *Wild Man*. It was set in a village Berta built out of demolition materials on the West Coast. I looked at the rough cut and thought it was amusing, so we decided to stretch it out to 72 minutes, which was most probably not such a good idea. We then put a half-hour film on Fred Dagg in front of it, and put out the full 88 New Zealand film package.

At the time, *Sleeping Dogs* and *Solo* were also being shot. This activity was a direct result of frustration over not being able to get

anything on local television.

Did you try to distribute the package through either of the theatre chains?

I took *Wild Man* in its 30-minute rough-cut form to Amalgamated Theatres, who said they'd give it a go. We also showed it to Kerridge-Odeon, but they didn't appear that interested. Amalgamated to their credit, have always been prepared to run New Zealand films — depending on the time of year, that is.

We hoped the thing would run two weeks in Queen's St. Auckland, but to everybody's surprise it ran six. The program also ran throughout the country, but as it went on, theatres got worse — the reviews had obviously got around. *Wild Man* wasn't a bad film (it just lacked discipline in the script). But again, it was an important and interesting experience.

### Television

Does the NZBC get anything from overseas sales of films it has produced?

It used to be \$0.50, but they have changed things since. They are now putting small amounts of money into some productions and still claiming a few of the overseas rights.

What does the NZBC pay for a feature?

Anything between \$10,000 and \$20,000. It is a terrible price and right now there are people who won't sell their features. Tony Williams has never sold *Solo*. He wants \$25,000 for it and they won't give it to him. And we probably won't sell *Beyond Reasonable Doubt*, because it is worth a hell of a lot more than \$20,000. I think we will have to force the NZBC into a situation where they pay proper money for a product.

On average, the NZBC pays \$100 a minute for New Zealand production. They do put in incentives though, and these are valued at a rate far below average. So they may get a \$20,000 worth of facilities, but only end at \$10,000.

What do you think is a fair price for a New Zealand feature on television?

Probably \$25,000. I think \$100 a month is right off the wall. After all, it costs three something like \$3000 an hour to make a drama.

At the same time, you have to remember that New Zealand has a small population and television only pays \$4000 an hour for imported programs. We have something like 4000 hours of programming a year, on the two channels, and 3000 of that is bought.

So, if you compare \$25,000 to the imported price, then I think it would be a good starting price. It would be better too if one had the money at the beginning, as with a pre-sale.

**How can television stations be forced into paying reasonable amounts for New Zealand features?**

When they are successful at the box-office. If *Beyond Reasonable Doubt* likes its northern amount of money and creates the repeat we have it well, then people will ask, "When is it going to be on television?" What we have to say is, "This film will never be on television, unless we get more money for it."

As well, we must keep exposing the finances of the NZBC. I was recently in a lot of trouble for taking them on again because they have more than \$55 million a year to spend on programs and most of it is financed away in administration. The New Zealand Film Commission gets \$300,000 a year, and it made the same amount of drama in the past year as the television station.

**Has there ever been a government inquiry into television broadcasting?**

Yes. There was a program of television I called *The Governor*, which was a piece of travel guide about Sir George Grey, who was a governor of New Zealand, a premier and a governor of South Australia and Cape Colony. The production took about seven months to do and, so far, when it finally got to screen it raged well.

But the stories of production are terrible. For example, the cast was flown down to Christchurch to film a bathroom sequence but the film wasn't ready so they were all flown back again. Another time, the cast went out to hospital only to find the show had been given the day off. So, the Governor? Finally called an inquiry.

Originally, the controller of the programs at Television 1 said the program cost \$400,000. When he was pushed, he said, "Maybe it's \$700,000." When he was pushed some more he said, "900,000." And then when he was pushed again, he said, "Well, actually, the computer can't keep up with the expenditure." That really only confirmed what we had been saying for a long time — that the stations



Glen Tilley (left) with program agent Brian Armstrong, left, and wife Gloria Farrow (right). (NZBC)

have no internal system of financing and that they spend more before it appears in their books. Anyway, the final figure was \$1.5 million, but even then the NZBC had judged the figures.

**Did the inquiry do any good?**

What it did do was split the television system up again and remove some of its autonomy. That is probably the problem with the television system here: no one ever lets it settle down. In 1972, two channels were created in 1974 then came it, today and forward, three years later they were changed and three years later they were changed again. It is a political football, and I wouldn't like to work inside that dynamic again, from the fact that you are well paid.

**Do you think it would be better if one of the stations went into the hands of free enterprise, or for drama production to be taken away from the stations and given to private companies?**

I think the latter. Many people in New Zealand have confused the role of television and see it as a production organization. I am not opposed to public service television, but I am opposed to public service production, because I don't believe it gives good value. Apart from things like the news, current affairs and documentaries, the rest should all be turned out to independent.

**What effect did the setting up of the NZFC have on television production?**

If anything it made television feel more attached to the fact the NZFC was set up as the chairman of the television corporation and in effect that private filmmakers now had a head in which they could go and they the NZFC was now consisted of any responsibility of giving them money. The NZFC commissioners talked to change that situation, but the television administration had very carefully failed the job, so that they didn't really understand the way business work made television.

Two weeks ago, for example, there was a report in the Auckland Star in which somebody suggested that the NZFC should make television series here. I am very angry on this, because the NZFC's budget, as I said, is \$500,000 and the NZBC's is \$35 million. I don't believe it is the role of the NZFC to subsidize television.

## Middle Age Spread

**What happened to you after "Wild Man"?**

It was a period of high activity in management at the agency but I was really keen to do another film. I had tried to buy the rights to a Roger Hall play, *Glade Fever*, but television offered Hall a six-part series — which they didn't ever give him — and he said not to them.

I then just hung around for a

property to come. I had looked at the finances of independent production and realized it was difficult, but when I saw Hall's new play, *Whistle Away Spring*, and noticed that thousands of people going to see it — 80,000 people saw it at New Zealand — I figured that it would be possible to finance. So I acquired the rights and with John Reid, started to develop it.

The NZFC then came into being and that made the job a lot easier. They were very keen to see their project go, and when a merchant bank put up 50 per cent of the finance, the NZFC put in the rest. It was a modest little film and did very well at the local box-office. It also took it helped raise the public's opinion of New Zealand films.

So far it has played the four main towns and a number of provincial ones. It has grossed more than \$150,000, and that's with an admission price of \$2.50. I think it will take \$200,000-odd in the end.

**What percentage of that are you likely to see back?**

About 25 per cent.

**In Australia, the quoted figure is usually 35 per cent. ...**

We are doing better than that. One reason is that there is no distributor. At the two shows control all of the major outlets, there is no real need to get involved with a distributor. Amalgamated, for example, will buy some of the features of a distributor — and they don't charge for it. They make sure that the prints arrive, place the

advertising and so on, it makes the job that much easier.

We have also put the film through some independent situations. In some we have done really well, in others we have done surprisingly because we haven't been paid. That brings to light an interesting situation. If you can put a film in 60 km from Auckland and never get paid, what happens when you put it on 20,000 km away?

**Did you go into "Middle Age Spread" expecting to lose?**

I told the investors that we wouldn't get our money back, certainly out of New Zealand. I saw its greatest potential in television sales overseas.

I felt you have a very definite responsibility to be honest with an investor. Private investors are putting up 90 to 95 per cent of the budget, and it is a hard road to earn that back. When you look at the Australian figures, you will notice a much smaller proportion is coming from private investors. We are not in the fortunate situation of having more dollars available than the private sector than there are projects.

**Who would these investors generally be?**

Well, we've considered bank put-in on a film, so all the others felt they ought to be in the first case it was a loan, but since then it has been actual investment.

With *Beyond Reasonable Doubt*, we have a small syndicate of private investors who put in \$6000 or \$5000 each. There is also a very large industrial conglomerate, Wrayley Investments, who put up a significant proportion of the money, and a merchant bank, Fay Rischelotte who put up a large amount. There is also a private individual, Bob Jones, who invested because he thought it would be a bit of a treat.

**What motivates them to invest? Is it the glamour, the tax benefits, or do they think they will make a profit on their investment?**

Investors are fairly hard-headed, and it is probably a combination of tax and PK. For instance, on *Middle Age Spread*, South Pacific Merchant Finance, which is a relatively small merchant bank, took the punt but held back all publicity until the film was made. They made a PK decision. Right now, they are very pleased to have been involved.

The most important thing is remember it is *their* four investors' will. You can't afford to entice them, nor can you offend or a small country like New Zealand, to build them. This is where the NZFC plays a vital role. If an investor goes along to the NZFC with a proposal, the NZFC will give them an indication of whether it is a good idea. Of course, if the NZFC has already decided to invest, the private investor is pretty sure.

**This means the NZFC is the arbiter of what's going to be made...**

Yes, and I can see where you are leading to. In the case of *Beyond Reasonable Doubt*, for instance, we are dealing with a contentious plaintiff and defendant case. The NZFC obviously depends on government funding, so I suspect at the private level that in fact, I think I could have made the film without NZFC involvement, though it would have taken a lot longer to put together.

As it happened, the NZFC did not take the bait and went in, and this was before Thomas had been persuaded and the thing had acquired a degree of respectability.

Now, if you see something that the NZFC can say what films are made and what aren't, then I agree it is a dangerous situation. For example, there is a film being made



Executive Producer John Hughes (David Thompson left) and Executive John Hughes (John Hughes) are seen in the office of David Thompson (John Hughes).

being called *Nightmares*, about a guy who is bisexual and whose relationships become exposed to each partner. Again, it is a controversial issue. The NZFC hasn't funded the film. Although there are some questions about the quality of the film, I suspect the NZFC could have been a little better. The NZFC should always remember that its role is to serve the film industry and not to dictate the terms on which it develops.

## Nutcase

**What did you do after "Middle Age Spread"?**

*Nutcase* which is a 50-minute children's film directed by Roger Goodwin. I had always been inspired by the long queues for school holiday screenings yet as New Zealand feature had never been released during school holidays. The reason for this is that the feature films have commitments to cinema product. *Middle Age Spread*, in fact, was filmed, top dollar in Auckland and Wellington, but was parked out to make way for an overseas film during the holidays.

So, I felt the time was right to make a children's film, and to exhibit it myself in Christmas. Now you can't open a cinema in New Zealand without going before the Film Licensing Authority, and that authority agrees to submissions from all interested parties before deciding whether they are going to give you exhibition rights. For example, an exhibitor can appeal if a school is planning a one-off showing of a film to raise funds.

The licensing system has, in fact, turned into a closed shop. Although the independents are active in the licensing process, it is normally the cinema — in particular one cinema — which makes most of the action against anybody planning to exhibit a film. And the film may be 30 or 40 km away from the nearest cinema.

I thought I would apply for a licence for three locations, all five theatres which had been cinema

during the 1930s and '40s. Each had a projector box, but no equipment in it — they didn't even have screens. But they were very large rooms and we planned to turn the program around every hour-and-a-half, and pack the audience in.

So, I was conducting two campaigns at once: producing a film which was written very quickly, and produced even quicker, and making an application to the licensing authority. The submission we made was very thorough and attracted a lot of media attention. That, actually, ensured the wrath of the cinema. The authority then accepted, and in the intervening period we were offered a May school holiday release.

I believe we could have won our case, but whether our plan would have been commercially successful, I don't know. In fact, if I had been in the cinema, I wouldn't have appeared against the application. They already owned all the television advertising time, which meant we were in a very weak situation. They could have creamed us. But they turned it into a fight and the media made huge mistakes out of it. There were editorials and all sorts of comments in the media about cinema-directing cinema, squandering on the local producer. Ironically, it was a hard argument for them to fight.

**Did you attempt to get a release through a court?**

Yes. The cinema would have a slightly different interpretation of the law, but I did approach them and ask if there was any room for school holiday product at Christmas. Amalgamated said they were full up and Kerridge-O'Brien was less keen.

To give them their dues, however, had we asked for a May release, instead of Christmas, there may have been some room for us.



David Thompson (left) and McInerney (Michael Wilson) at a scene from *Nutcase*.



It was an astounding fight and worth doing, because I believe that the language of cinema is evoked and inefficient, and is not in the best interest of the public or the cinema chain.

Had you not withdrawn your application and won, would the decision have helped to break down the present restrictive situation?

Yes, because we would have been able to say, "You don't just have to go to those remaining directors."

I know the economics of exhibition aren't all that tremendous, but the people that own the movie theatres are doing quite well. It is the independents who are in trouble because it takes a long time for product to get through to them. Yet, they are the ones who are most against censoring. They don't realize that if cinema were de-licensed, that it is the people who already know that you who are going to be best off. It always costs less to do up a situation than it does to build a new one.

After Gick (top) and to Thomas (left) from the film *Arthur* in 1980.  
David Hemmings (right)

## Beyond Reasonable Doubt

How did "Beyond Reasonable Doubt" come about?

David Tallop was in New

Zealand in 1977 writing his book on the Thomas case when I met him through a mutual acquaintance. I then read some of the manuscript, in particular a chapter describing some scenes in the courtroom. There was some technical evidence being given, and though I read it carefully I couldn't understand it. I read it again, and then a third time, and still I couldn't understand it. It then occurred to me that if the jury didn't have recourse to the transcript and weren't even allowed pencils and paper, how could they follow a trial?

I had never been particularly interested in the case, but then I did there was something going on, and that a film ought to be made about it. And the more I read of the book, the more I realized you could make a great film.

My initial feeling was to go for a documentary style and shoot it on 16mm. So I offered David some money and he started to work on a screenplay. A year after this, in February 1978, I approached John Lingo, who was in New Zealand on holiday.

At this point, we were working on a film that was obviously very contentious: we were talking about a man who was still in jail and who was producing his own money. We had planned to start shooting February, 1980, and by December last year we were raising and pre-producing. It was then that Thomas was pardoned. It was an incredible thing. Obviously it was highly desirable from his point of view, but we had developed a film which was intended to leave people in an extremely angry state of mind.

As soon as I heard of the pardon, I contacted Tallop, and a week later he was out here re-writing the film. This didn't just mean adding on and to it, but having to change the whole structure. It was a very busy rewrite, and we started shooting only two weeks after angrily scheduled.

What was the rationale behind choosing three foreign leads?

Firstly, it is a big budget film for New Zealand, which meant it had to appeal to an overseas market. Secondly, we had chosen to make Inspector Bruce Hutton, who investigated the case and put Thomas away the central character. Now, a lot of New Zealanders have an innate belief in the law and the police force, and I don't think having a New Zealander playing that part would have helped the credibility of the film in New Zealand.

Also, if we had a New Zealander in the role, and his portrayal left reservations about the behaviour of the police, he then had the problem of continuing to live here. So it became easier for a lot of reasons to go for an imported lead, and David Hemmings was the man we chose.

As for Arthur Thomas, who was

the victim of the whole thing, we needed someone who looked like him. I had seen John Hargreaves in *Dod's Party*, and was impressed, so I contacted him.

One of the interesting things about this film is that there are still a lot of weeds, and a lot of reputations at stake. During the filming, for instance, we were denied access to all sorts of places.

I approached the Minister of Justice, who released Thomas, and his feeling about the film was quite positive. I showed him on the set and he came into our courtroom, which was a replica of the Supreme Court in Auckland. There was a judge who looked like the first trial judge and lawyers and the whole thing — it was happening in front of him. I think he is an intelligent man and he could see we were going to make a film that was going to have some impact. The next day a Commission of Inquiry into the Thomas case was announced. What is remarkable is that Thomas had been pushing for an inquiry since his parole, but it happened the day after this visit. Though there were a lot of other things happening, the film was the final straw.

**How will the film be released in New Zealand?**

Through Analogue. The day I said publicly I was going to make



New Zealand's Ministry of Justice, Jim McLeod, is to the left of the Supreme Court. Next to him is the author, David Hargreaves, and to the right, David Hargreaves' brother, David Hargreaves.

the film, Analogue said they would be interested. I had a meeting with them recently and we talked about a multiple release in 16 or 15 centres. They agree that the film has to go out as soon as possible, and it is many centres is possible. They think that if the film looks all right, it could run a long time, particularly in the main centres.

**Have you got as far as planning international distribution yet?**

No, we are still a couple of months away from that.

**Will you hire a sales agent?**

Definitely. Because of Hargreaves' involvement, he is very keen for Hargreaves to become involved.

**What role should the NZFC play in**

the overseas distribution and sales of local features?

Primarily a back-up one. I think they should provide some of the funding, although the tax incentives relating to export programmes is already favorable. I don't think the NZFC should be a sales agent, but through constant contact, make people more aware of its films.

There are a lot of very enthusiastic people at the NZFC, and that helps a hell of a lot.

## Future Plans

**What plans do you have for the future?**

Before I started *Beyond Reasonable Doubt*, I had three or four projects to work on. Since I have been in production, I have given away most of these. So, I am just looking.

I have also begun to worry about what I can do. Obviously I would like to make a lot more films here. But I think it's really important to make films that entertain people, and a lot of the ideas that are floating around New Zealand on the subject are a bit self-congratulatory.

So, there are a lot of things I want to sort out before I jump into something else. I know I am supposed to have three projects on the go, but I just don't. \*

## Size and Structure

Continued from p. 13

partly due to confusion in the television marketplace and partly due to poor programming. The most recent change in government structure has stimulated competition between the two channels and this is also reflected in the programming.

McNair Research figures show

Average audience viewing	March 1976	March 1980
6-10 p.m. (both channels)	06	06
(per cent)		

## Government and the Industry

The Government is deeply involved in the film industry. This is manifested in the following ways:

1. Complete control of the National Film Unit.
2. Statutory control of the Broadcasting Corporation and its television arm.
3. Funding of the NZFC through the Department of Internal Affairs.
4. Licensing of cinemas and distributors and the administration of censorship, through the Department of Internal Affairs.
5. Support for overseas export promotion and trade fairs (including film festivals) through the Department of Trade and Industry.

The following table summarizes the employment situation in the two major government film organizations compared with the private sector

Organization	Staff
National Film Unit	100 (includes temporary staff)
Television New Zealand	1100 (all permanent)
Independent industry	300

The financial involvement of the Government in the film industry is summarized in Appendix 1 (see page 15).

## Appendix 2

### Basis of Figures Appearing in Appendix 1

1. **Broadcasting Commission of New Zealand**  
The BCNZ allocates a proportion of its income to TVNZ and TVNZ by way of operating budgets. The published figure is \$40 million. The operating accounts are published for the two channels, but it appears that the \$40 million does not include such costs as advertising services, purchase of overseas programs, provision of satellite earth facilities and other services such as semi-annual awards, payroll system, audience research, engineering development, computer centre, legal and financial services, and the cost of capital employed.

It has been assumed, therefore, that it largely represents the costs of local program supply. It may

understate the real contribution country, and it excludes the overheads associated with sales and its impact on the capital employed.

2. **Television and Publishing Department**  
Assumed expenditure by the NZFC in respect of equipment, equipment expenditure, including equipment amounts to about \$15 million of which it is estimated \$10 million relates to film production equipment and facilities.

3. **Other government departments**  
These are estimates obtained from inquiry.

4. **Advertising Agencies**  
The value of advertising produced by the offshore is not known. For the purposes of this article it has been estimated at \$3.5 million. The estimate of \$3.5 million to the private sector is based on a survey by the Federation of Independent Film, Video and Sound Producers, supplemented by inquiries from major independent producers not covered by the Federation's survey.

5. **Commercial Sponsors**  
The actual figure is very difficult to establish. This analysis is based on declared amounts.

6. **Cinema Box-Office Receipts**  
The official figure for 1976-77 quotes the 1974-75 figure at \$14.1 million. For 1976-77, about \$4 per seat would equate to a current level of \$11.1 million.

7. **Film Centres**  
Assumed salary based on a cost of \$0.8 million.

8. **Private Locations**  
Assumed at \$4.4 million. However, the Australian assistance suggests that this may be optimistic. \*

## Expenditure by the BCNZ on Services and Commissioned Programs: 1975-78

Of the amount spent by the BCNZ, a proportion goes into the private sector, but little by way of commissioned programs. The amounts for the six years are estimated, based on information supplied by the BCNZ.

	1975/76	1976/77	1977/78
Services (i.e., direct costs in network recording and production facilities)	8.5	8.7	9.4 (to Nov 1977)
Commissioned or pre-commissioned programs to independent producers	0.2	0.0	0.1 (to Nov 1977)

**B&B Sheet***Continued from p.24*

producers of *Goodbye Pork Pie* will distribute that film themselves, as will the producers of *Beyond Reasonable Doubt*.

I don't think the Commission wants to set itself up specifically as a distributor and take over the distribution of all New Zealand films. What I'd like to see — although I realize there is reluctance on the part of producers — is one of the major distributors take on the distribution of a film with the same kind of drive they do with imported product.

There appears to be a feeling among producers, however, that local distributors lack expertise in marketing campaigns....

Yes, but that's where we can come in. The Commission through Lindsay Shelton, who is head of marketing, can develop a campaign in consultation with the distributor and then off they go.

**Co-productions**

**What is your attitude towards joint-ventures and co-productions?**

There are two co-productions on the go, but the Commission is not heavily involved with either of

**Dan Hennessey***Continued from p.27*

potential and viability of the project.

**International Finance**

**Are you actively seeking overseas investments in New Zealand film?**

I'd like to answer that the way I go back to when the New Zealand Commission first started, there wasn't very much discussion or communication between filmmakers, on a producer to producer or producer-to-distributor level. Now we're all talking to each other and relationships have started to emerge in more films being made.

I think, as co-producers or joint ventures with overseas offshore should arise naturally from relationships, such as with Tony Williams and David Hennessey, or John Burnett and David Hennessey. We have nothing against co-productions, but I think it's a matter of some of relationships between producers developing naturally. The same sort of rapport has to exist between directors, writers, and other creative personnel.

To attract the right offshore partners, it's also a matter of track

them. One is being set up by Michael Firth with Robert Ridgway, and will be financed by a pre-sale in television, and the other one is Andrew Brown's production of *The German Murders*. Both have had Commission support, but not a financial return — although we have given Michael Firth limited financial support towards script development.

**Is a co-production agreement with Australia being explored?**

I don't think it's necessary.

**What about problems that may arise with unions like Equity?**

There is a fairly free interchange of actors now. I can't see there will be any difficulties.

**Do you see Australia as a natural co-production partner with New Zealand?**

Given appropriate projects. Obviously the existence of provisions (financing) bodies in both countries provides the opportunity for financial co-operation. But so far, appropriate projects have not materialized, although I have recently been talking to the South Australian Film Corporation which, at all the Australian commissions and corporations, seems to be the best in terms of production outside their territory zone. \*

record. But I think we are now getting that. For instance, John Burnett's film *Beyond Reasonable Doubt*, used a certain amount of offshore talent, including David Hemmings. Hemmings is not just an actor, he is also a producer and director, and he was most impressed with what he saw. Something could come from a relationship like that. He did see what New Zealand has to offer, not only a variety of locations, facilities, and technicians, but also a real commitment and a passion. So I am hopeful.

We have been approached by a number of overseas producers, but up to now have gone ahead. But it's not because we are receiving overseas commitment, the projects that have been put to us have just failed.

I think it's accepted that as an industry wants to develop, it will tend to be regarded as a soft touch. But I don't think we are quite as soft as some people think.

I must point out that to regard New Zealand as a great source of money is really stupid. We are a small country with a limited market. And to regard us as a super cheap labor force is also, too. Because although we can make films fairly cheaply, in real terms we are not. We are making films that are low-budget now because people are investing in the future by not charging out fully their contributions. \*

## Film lighting problems in New Zealand?

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## PRODUCTION SURVEY

## FEATURES

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[illegible]

### POST-PRODUCTION

[illegible][illegible]

**Apogee** A satellite for long-term orbit around an astronomical body and a satellite that orbits without propellant. A common example of a type of apogee is a satellite in orbit.

AWAITING RELEASE

**Abstract**

Very common	Less than 10%
Occasional	10-20%
Common	20-30%
Very common	30-40%
Occasional	40-50%
Common	50-60%
Very common	60-70%
Occasional	70-80%
Common	80-90%
Very common	90-100%

Source: *Journal of the American Statistical Association*, 1997, 92, 1037-1046.

[illegible]

## THE HOUSE

[illegible]

These figures are

[illegible]

1941 年 12 月 14 日

Fig. 4. Young herring. Time spent resting (mean  $\pm$  s.e.) in Australia and New Zealand.

## J. H. BARNETT, BIRMINGHAM

[illegible]

Value is represented by: Author and  
Yoshi Onuma

[illegible]

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NOT BEEN  
THE LATTERS OF THE  
POST-INTELLECTUAL  
ART CRISIS

Location	College Park
Address	Georgia Ave.
	Atlanta, Georgia
Length	21 miles
Speed	15 mph
Frequency	14-150
First contact	July 1972
	Washington, D.C. Post 10



## 546 547 548

**Abstract**

[illegible]

## 1004

Photography class	Monday, Jan. 12, 1998
Free trip	Tuesday, Jan. 13, 1998
Harbor	Wednesday, Jan. 14, 1998
Alcohol	Thursday, Jan. 15, 1998
Laboratory	Friday, Jan. 16, 1998
Admission	Saturday, Jan. 17, 1998
Program	Sunday, Jan. 18, 1998
Free admission	Monday, Jan. 19, 1998

— Jeff Thompson, [Jeff@jthompson.com](mailto:Jeff@jthompson.com)

Each Jan. 19th, the first day of the month, the city of Seattle hosts a free event called "Seattle's First Day of the Month." The event is a celebration of the city's history and culture, and it is a great way to spend the day with family and friends. The event is held in the city's downtown area, and it features a variety of activities, including live music, dance, and art. The event is free and open to the public, and it is a great way to spend the day with family and friends.

80463 P-208 T-48 8875284 42461

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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# SERVICES AND FACILITIES

We apologise to any supplier of services or facilities who has been inadvertently omitted from this list compiled by the New Zealand Film Commission. Any omissions or errors should be reported to Cinema Features and the NZFC for future editions and publication.

## Laboratories

### Auckland

**Vision**  
34 Buxford St,  
Auckland 3  
Telephone: 79 6448  
Telex: NZ 2000  
Contact: Bill Magill (manager)

### Wellington

**Wellnet Film Unit**  
Tehani Dr  
Lower Hutt  
Telephone: 37 2850  
Telex: Teaneto NZ 2601  
Contact: Warren O'Keefe

## Equipment Rentals

### Auckland

**Film Facilities**  
Box 18-963  
Auckland  
Telephone: 77 4322  
Telex: NZ 21258 Auk Film Facilities

**Video Workshop**  
51 Gosh St, Auckland West  
Telephone: 79 6081  
Contact: Andy Tyler, Charles Edwards

**Onie Film Productions**  
71 99 Mary's Rd  
St Mirren  
Auckland  
Telephone: 75 3393  
Contact: Dale Fennemore

**Cinefix**  
George and Associates  
10 Parnell St  
Auckland  
Telephone: 76 4206  
Telex: NZ 2000  
Contact: Jack George

**Optimalis South**  
135 Victoria St  
Auckland 1  
Telephone: 32 4772  
Contact: Craig McLean

**Mapleleaf Productions**  
25 Glenwood Cres  
Parnell  
Auckland  
Telephone: 54 3352  
Contact: Andrew Mapleleaf

**Paradise Picture House**  
38 Jensen Rd  
Hawera Bay  
Auckland  
Telephone: 76 3105  
Contact: Murray Swain

### Wellington

**Film Facilities**  
8 Gosh St, Wellington 1  
Telephone: 34 4711  
Telex: NZ 21258 Auk Film Facilities

**Facsimile Services**  
14 Teahana St  
Wellington 1  
Telephone: 34 2090  
Telex: NZ 21258 Auk Film Facilities  
Contact: Michael Elder (Managing Director)

**National Film Unit**  
See Laboratories

**Associated Service**  
Wood Street Centre  
55 Grafton St  
Wellington 1  
Telephone: 31 8834  
Contact: Don Reynolds

**Arden Centre**  
Box 10-558  
Wellington  
Telephone: 82 7415  
Telex: NZ 21845 Auk Film Facilities

**Ampliflex Film Services**  
11 Lamb St  
Island Bay  
Wellington  
Telephone: 83 1028  
Contact: Steve Larkin-Lampson

### Christchurch

**Onie Productions**  
101 Salsbury St  
Christchurch 1  
Telephone: 82-347  
Contact: Pierre Lods, Ross Buck

## Studios and Sound Stages

### Auckland

**Cinefix**  
George and Associates  
See Equipment Rental

**Paradise Picture House**  
38 Jensen Rd  
Auckland 3  
Telephone: 76 3472, 76 3473, 76 3474  
Contact: Tony Smith, Kevin Peck

**Reynolds Film Productions**  
250 Parerangi Rd  
Auckland  
Telephone: 76 2273  
Contact: Henry Reynolds, Don Whyte

**Sam Pitblay Film Productions**  
151 Federal St  
Auckland 1  
Telephone: 37 1271  
Contact: Sam Pitblay

### Wellington

**National Film Unit**  
See Laboratories  
Contact: Arthur Shankland

### Christchurch

**Onie Productions**  
See Equipment Rental

## Post-production Facilities

### Auckland

**Jon Aris Productions**  
105 Federal St  
Auckland 1  
Telephone: 79 4779  
Contact: Jon Aris

**Post-Production Services**  
107 Federal St  
Auckland 1  
Telephone: 37 2995  
Contact: Patrick Monaghan

**Sam Pitblay**  
38 Owen Ave  
Henderson,  
Auckland  
Telephone: 82 7789

**Video Workshop**  
See Equipment Rental

**Onie Film Productions**  
See Equipment Rental

**Paradise Picture House**  
See Equipment Rental

**Sam Pitblay Film Productions**  
See Studios and Sound Stages

**Paradise Picture House**  
See Studios and Sound Stages

**Reynolds Film Productions**  
See Studios and Sound Stages

### Wellington

**One Cut Film Editing Services**  
32 Bux St  
Wellington 1  
Telephone: 34-4527  
Contact: Don King, Ariea Colne

**Mr Chappin Film Post-production**  
121 Federal St  
Wellington  
Telephone: 34-5267  
Contact: James Sellar's (Phone 34-6286)  
Richard Meade (Home 81-2605)

**National Film Unit**  
See Laboratories  
Contact: Ross Chambers

**Paradise Film Productions**  
3 Cromwell St  
Auckland  
Wellington 3  
Telephone: 47 2121  
Contact: John Rogers

### Christchurch

**Onie Productions**  
See Equipment Rental

## Animation, Titles, Optical, Graphics

### Auckland

**Point Film Studio**  
1st floor  
177 Victoria St  
Auckland 1  
Telephone: 37 5855  
Contact: David Waters  
(Managing Director)

**Sam Harvey Animations**  
12 Regent St  
Auckland 3  
Telephone: 76 5473, 76 5476, 76 5478  
Contact: Sam Harvey

**Reynolds Film Productions**  
See Studios and Sound Stages

**Sam Pitblay**  
38 Victorian St  
Auckland  
Telephone: 82 7784

### Wellington

**Murray Firth Productions**  
51 Newmarket Rd  
Lyons  
Wellington  
Telephone: 32 97 128  
Contact: Mrs Murray Michael Walker

**Quilley Picture Productions**  
26 Buckland St  
Wellington 1  
Telephone: 34 4521  
Contact: Guyana Pearson

**Quilley Productions**  
32 Bux St  
Wellington 1  
Telephone: 34 4527  
Contact: Euan Fiddell

**Wellnet Film Unit**  
See Laboratories  
Contact: Martin Townsend

### Christchurch

**Murray Firth Animations**  
259 Salsbury St  
Christchurch 1  
Telephone: 82 007  
Contact: Murray Firth

## Negative Matching

### Auckland

**Negative Matching Services**  
101 Federal St  
Auckland 1  
Telephone: 37 2995  
Contact: Chris Savory

**Analogue Film Services**  
3 Glenhurst Place  
Glenfield  
Auckland 10  
Telephone: 444 3281  
Contact: Peter Pascoe

# SERVICES AND FACILITIES

**Reynolds Film Productions**  
See Studios and Sound Stages

## Wellington

**Pacific Film Productions**  
See Post-production Facilities  
Contact: Adrienne Rogers

**Calamvale Film Services**  
27 Teviotdale Cres  
Ngāroa  
Wellington  
Telephone: 79 5284  
Contact: Jay Barryman

**Ma Cheapest Film Post-Production**  
See Post-production Facilities

**Refined Film Unit**  
See Lobbies and Stages  
Contact: Chris Lydon

## Christchurch

**Orly Productions**  
See Equipment Rental

## Sound Recording, Transfer and Mixing Facilities

### Auckland

**Chenault Sound**  
See Equipment Rental

**Gemini Sound**  
81 Cook St  
Auckland 1063  
Telephone: 75 6207  
Contact: Larry King

**Peach Wiggins Acoust**  
See Studios and Sound Stages

**Reynolds Film Productions**  
See Studios and Sound Stages

**Radioactive Recording Studio**  
112 Albert St  
Auckland 1  
Telephone: 77 9909  
Contact: Doug Rogers, Simon Alexander

**Reynolds Recording Studios**  
Vernon House  
33 Parnell Rd  
Parnell  
Auckland  
Telephone: 79 3222, 79 3529  
Contact: Edith Tucker

**Dele Film Productions Ltd**  
See Equipment Rental

**Moscat Recording Studios**  
24 Charlotte St  
Baker's Quay  
Auckland 2  
Telephone: 79 3793, 79 3154  
Telex: 70462 21674  
Contact: Hugh Lunn

**Shelving Recording Studio**  
109 150 Jervise Rd  
Horne Bay  
Auckland  
Telephone: 76 2428, 76 2827, 76 1278  
Contact: Edith Shelling

## Wellington

**Associated Sounds**  
See Equipment Rental

**Refined Film Unit**  
See Lobbies and Stages  
Contact: Chris Lydon

**Pacific Film Productions**  
See Post-production Facilities  
Contact: Adrienne Rogers

**Meridale Recording**  
World Trade Centre  
13 Sturges St  
Wellington 1  
Telephone: 45 6582, 45 6551  
Contact: Rocky Gossche

**EMI Recording Studio**  
1 Vynyard St  
Lower Hutt  
Telephone: 83 4783  
Telex: NZ 3415  
Contact: Peter Hinchcock, Frank Douglas

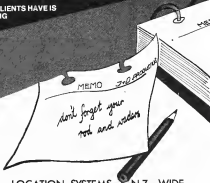
**Solo New Zealand Studio Centre**  
Broadcasting House  
Benson St  
Wellington 1  
Telephone: 72 1777 ext 681  
Telex: NZ 3453  
Contact: Bob Cameron (studio manager)

**Teleview New Zealand**  
First Line Telesys  
Ferry Corner St  
Auckland  
Lower Hutt  
Telephone: 47 2928  
Telex: NZ 3367  
Contact: Norman Adams

## Christchurch

**Orly Productions**  
See equipment Rental

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Screenplay DAVID YALLOP  
Photography ALUN BOLLINGER

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New Zealand Film Commission  
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Vice G 100  
2. Film House (Sydney/Glasgow)  
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Wellington  
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## THE Z MEN

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Lee Robinson

Directed by

Turn Barstall

Script by

Robert Marshall

### Case

John Austin Law

*Journal of Management Education* 32(1)

Mark G. Johnson  
David A. Johnson

Chris Hammond

Case 10:17-cv-00001

Lundberg et al.

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Agnes M. Clark

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**Crew**

### Photography

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E4-

First, determine

Barro, productivity

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Product	Supplier's name
Shampoo	Unilever
Deodorant	Unilever
Body lotion	Unilever
Body cream	Unilever
Body oil	Unilever
Body spray	Unilever
Body wash	Unilever
Body soap	Unilever
Body scrub	Unilever
Body mask	Unilever
Body wrap	Unilever
Body treatment	Unilever
Body care	Unilever
Body care products	Unilever
Body care line	Unilever
Body care collection	Unilever
Body care range	Unilever
Body care brand	Unilever
Body care company	Unilever
Body care manufacturer	Unilever
Body care distributor	Unilever
Body care retailer	Unilever
Body care wholesaler	Unilever
Body care importer	Unilever
Body care exporter	Unilever
Body care agent	Unilever
Body care broker	Unilever
Body care consultant	Unilever
Body care specialist	Unilever
Body care expert	Unilever
Body care professional	Unilever
Body care technician	Unilever
Body care therapist	Unilever
Body care practitioner	Unilever
Body care provider	Unilever
Body care service	Unilever
Body care treatment	Unilever
Body care procedure	Unilever
Body care technique	Unilever
Body care method	Unilever
Body care approach	Unilever
Body care strategy	Unilever
Body care plan	Unilever
Body care program	Unilever
Body care system	Unilever
Body care framework	Unilever
Body care structure	Unilever
Body care organization	Unilever
Body care institution	Unilever
Body care establishment	Unilever
Body care facility	Unilever
Body care center	Unilever
Body care clinic	Unilever
Body care hospital	Unilever
Body care pharmacy	Unilever
Body care dispensary	Unilever
Body care laboratory	Unilever
Body care research center	Unilever
Body care development center	Unilever
Body care innovation center	Unilever
Body care technology center	Unilever
Body care research institute	Unilever
Body care development institute	Unilever
Body care innovation institute	Unilever
Body care technology institute	Unilever
Body care research organization	Unilever
Body care development organization	Unilever
Body care innovation organization	Unilever
Body care technology organization	Unilever
Body care research company	Unilever
Body care development company	Unilever
Body care innovation company	Unilever
Body care technology company	Unilever
Body care research firm	Unilever
Body care development firm	Unilever
Body care innovation firm	Unilever
Body care technology firm	Unilever
Body care research group	Unilever
Body care development group	Unilever
Body care innovation group	Unilever
Body care technology group	Unilever
Body care research team	Unilever
Body care development team	Unilever
Body care innovation team	Unilever
Body care technology team	Unilever
Body care research department	Unilever
Body care development department	Unilever
Body care innovation department	Unilever
Body care technology department	Unilever
Body care research division	Unilever
Body care development division	Unilever
Body care innovation division	Unilever
Body care technology division	Unilever
Body care research unit	Unilever
Body care development unit	Unilever
Body care innovation unit	Unilever
Body care technology unit	Unilever
Body care research office	Unilever
Body care development office	Unilever
Body care innovation office	Unilever
Body care technology office	Unilever
Body care research center	Unilever
Body care development center	Unilever
Body care innovation center	Unilever
Body care technology center	Unilever
Body care research facility	Unilever
Body care development facility	Unilever
Body care innovation facility	Unilever
Body care technology facility	Unilever
Body care research building	Unilever
Body care development building	Unilever
Body care innovation building	Unilever
Body care technology building	Unilever
Body care research campus	Unilever
Body care development campus	Unilever
Body care innovation campus	Unilever
Body care technology campus	Unilever
Body care research park	Unilever
Body care development park	Unilever
Body care innovation park	Unilever
Body care technology park	Unilever
Body care research estate	Unilever
Body care development estate	Unilever
Body care innovation estate	Unilever
Body care technology estate	Unilever
Body care research site	Unilever
Body care development site	Unilever
Body care innovation site	Unilever
Body care technology site	Unilever
Body care research location	Unilever
Body care development location	Unilever
Body care innovation location	Unilever
Body care technology location	Unilever
Body care research area	Unilever
Body care development area	Unilever
Body care innovation area	Unilever
Body care technology area	Unilever
Body care research zone	Unilever
Body care development zone	Unilever
Body care innovation zone	Unilever
Body care technology zone	Unilever
Body care research region	Unilever
Body care development region	Unilever
Body care innovation region	Unilever
Body care technology region	Unilever
Body care research territory	Unilever
Body care development territory	Unilever
Body care innovation territory	Unilever
Body care technology territory	Unilever
Body care research domain	Unilever
Body care development domain	Unilever
Body care innovation domain	Unilever
Body care technology domain	Unilever
Body care research field	Unilever
Body care development field	Unilever
Body care innovation field	Unilever
Body care technology field	Unilever
Body care research sector	Unilever
Body care development sector	Un

2002-2003  
2004-2005

Lin Hong-Cheng

Dec. Council,

Tam Lloyd  
David Brown

[illegible]

John McCullough.

George Chao

Andy Hammond  
aka Chris Krum

Manuscript Accepted

The word

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# FILM CENSORSHIP LISTINGS

Film exhibition is subject to the Copyright Clearance Center's (CCC) rules. The following information is for informational purposes only. It is not a guarantee of any kind. An explanatory key is on page 10.

Exhibition	Frequency		Exhibition Category				Purpose	
	Infrequent	Frequent	Low	Medium	High	Justified	Gratuitous	Gratuitous
1. Adult	1	1	1	1	1			1
2. Infrequent	1	1	1	1	1			1
3. Infrequent	1	1	1	1	1			1

## FEBRUARY, 1988

### FOR GENERAL EXHIBITION 14" FILM REGISTERED WITHOUT ELIMINATIONS

Title	Producer	Country	Submitted Length	Applicant	Reason for Decision
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2
The Erotic Smell of the Sea (1987)	David S. Goyer	USA	94:00	David S. Goyer, Inc.	1.1, 1.2

### NOT RECOMMENDED FOR CHILDREN 14" FILM REGISTERED WITHOUT ELIMINATIONS

1. Adult	1	1	1	1	1			1
2. Infrequent	1	1	1	1	1			1
3. Infrequent	1	1	1	1	1			1
4. Infrequent	1	1	1	1	1			1
5. Infrequent	1	1	1	1	1			1
6. Infrequent	1	1	1	1	1			1
7. Infrequent	1	1	1	1	1			1
8. Infrequent	1	1	1	1	1			1
9. Infrequent	1	1	1	1	1			1
10. Infrequent	1	1	1	1	1			1

### FOR MATURE AUDIENCES 14" FILM REGISTERED WITHOUT ELIMINATIONS

1. Adult	1	1	1	1	1			1
2. Infrequent	1	1	1	1	1			1
3. Infrequent	1	1	1	1	1			1
4. Infrequent	1	1	1	1	1			1
5. Infrequent	1	1	1	1	1			1
6. Infrequent	1	1	1	1	1			1
7. Infrequent	1	1	1	1	1			1
8. Infrequent	1	1	1	1	1			1
9. Infrequent	1	1	1	1	1			1
10. Infrequent	1	1	1	1	1			1

### FOR RESTRICTED EXHIBITION 14" FILM REGISTERED WITHOUT ELIMINATIONS

1. Adult	1	1	1	1	1			1
2. Infrequent	1	1	1	1	1			1
3. Infrequent	1	1	1	1	1			1
4. Infrequent	1	1	1	1	1			1
5. Infrequent	1	1	1	1	1			1
6. Infrequent	1	1	1	1	1			1
7. Infrequent	1	1	1	1	1			1
8. Infrequent	1	1	1	1	1			1
9. Infrequent	1	1	1	1	1			1
10. Infrequent	1	1	1	1	1			1

### FOR RESTRICTED EXHIBITION 14" FILM REGISTERED WITH ELIMINATIONS

1. Adult	1	1	1	1	1			1
2. Infrequent	1	1	1	1	1			1
3. Infrequent	1	1	1	1	1			1
4. Infrequent	1	1	1	1	1			1
5. Infrequent	1	1	1	1	1			1
6. Infrequent	1	1	1	1	1			1
7. Infrequent	1	1	1	1	1			1
8. Infrequent	1	1	1	1	1			1
9. Infrequent	1	1	1	1	1			1
10. Infrequent	1	1	1	1	1			1



## MAYBE THIS TIME

A Cherrywood Film Production

**Produced by**

Brian Kavanagh

**Directed by**

Chris McGill

**Script by**

Arne Brookhank and Bob Ellis

### Cast

Judy Morris  
Bill Hunter  
Mike Preston  
Jill Perryman  
Ken Searce

Paul  
Stephen  
Paddy  
Marian  
Alan

Photographer  
Sound recorder  
Editor  
Prod. designer  
Prod. manager  
Costume designer

### Crew

Russell Boyd  
Lloyd Garrick  
Wayne Le Cane  
Chris Webster  
Ralph Searcy  
Anne Searcy

### Story

The focus is on a modern woman turning 30. Overall the film concerns, hopefully and humorously, the young cast of emotional freedom in modern times, and the mixed bag of opinions that go to make up the Australian male.



# An international star's Australian debut



KEM, the sophisticated German editing system has proved itself as a vital tool in Hollywood film production.

KEM now introduces versatility and economy to the Australian film industry.

FILMWEST, the sole import agents in Australia and Asia can supply a full range of KEM cobbles, and provide interchangeable modules for 58, 36mm 516 and 35mm picture and sound editing as you need them.

The KEM R58-16 8-plate twin picture editing table is available to producers for a free demonstration and trial.

KEM & FILMWEST, the state of the art.

#### For information and approximate cost:

FILMWEST Equipment Pty Ltd  
1 Rossmore Street  
North Perth  
Western Australia 6006  
Phone (09) 1657  
Cable Filwest Perth  
Telex AU 50050 FILWES

FILMWEST Pty Ltd  
Suite 101, Bulbin Street  
11 Beach Road  
Bentleigh VIC  
Phone (03) 709 333 0001  
Cable Filwest  
Telex AU 51504 Bulbin

## HOLTHAM TOWERS Pty. Ltd.

1 Holtham St,  
South Melbourne Vic 3205.

**Film Lighting  
Aerial Photography**

(03) 699 6852,  
690 5363,  
755 1057.

## Move talent, crew and equipment in one package.



### Charter a DC-3

Our DC-3s can carry 28 passengers, 3000 kg (1300 cu ft) or a combination of these.

We have recently moved Norman Gunston

PHONE US NOW FOR A FREE QUOTE

## TRAVMAR AVIATION

SYDNEY (02) 231 1766 MAITLAND (043) 33 5263

# PRODUCTION SURVEY

## PRODUCERS, DIRECTORS AND PRODUCTION COMPANIES

In almost the entirety of our brief, casual survey of the industry, we have not yet met the producers. That is, with the exception of a few producers, we have not met the people who are responsible for the creation of the film.

Some may say that the film industry is a small, tight-knit community, and that the producers are the ones who are responsible for the creation of the film.

Production Agency  
Columbia Pictures Inc. Ltd.  
New York, N.Y.  
North America: 212 333 3333

## FEATURES

### PRE-PRODUCTION

#### BELLY RUST

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Based on the original story by [Name]  
Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
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Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

## BACK

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

## THE INTERVIEW

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

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Screenplay by [Name]  
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Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

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Directors: [Name]  
Screenwriters: [Name]

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Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

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Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]



The Survey

## POST-PRODUCTION

### RATE FOR

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

### THE SURVEY

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Producers: [Name]  
Directors: [Name]  
Screenwriters: [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

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Screenplay by [Name]  
Directed by [Name]

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Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

Produced by [Name]  
Screenplay by [Name]  
Directed by [Name]

## PRODUCTION SURVEY

AWAITING RELEASE

2008 年 12 月 10 日

[illegible]

## 1754

[illegible]

## TC0024-AMS-00

State	City	Address	Phone	Telex	Fax	Internet
Alabama	Montgomery	1000 Bankers Building	(205) 263-1111			
Alaska	Juneau	1000 1st Avenue	(907) 586-1111			
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10. *Journal of the American Medical Association*, 277:1033-1034, 1997

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**Religiosity and Morality**

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## Film Reviews

### The Tree of Wooden Clogs (L'albero degli zoccoli)

Super-Pondix.

Emiliano Gómez, 57, made his name with **B** Puma (left) in the 1980s, then became part of the management of Roberto Marín's **Real Madrid**. A former player and coach, Gómez has already been suspended. Although he has not been some time, Gómez has been many times in the news for his role in the Real Madrid scandal. In 2001, Gómez was suspended for the time of a year, but he was not in a hard or easy from a "vintage" point, as indicated in **América** (bottom). The **Two of Wines** (Charm) is an important starting point in Gómez's history. The film and only was a number of people to go to **Comedia** (1978) but it was a reminder of his career. In 2001, he was

differentiated for a third of its length (from  
hazard and its own undergrowth only).

The *Two of Us* Chicago is a 1993 or 1994 film set in Kentucky at the turn of the century. Set in a large farmhouse at the university around Bergamo, the film grew as a prelude to his, the loss of his job. And French living in 2000 in the farmhouse and working to share the lives of their father with the husband. Another film, *The Two of Us*, is a 1993 or 1994 film, possibly of the situation, but the film shows an attempt at taking up members between husband and parent. He has said that he is often to review history and that there was no early movement of music in that region; it was then that the film was made. In the 1990s, a version of 1990, but it might be his answer to the *Two of Us* film. The film, *The Two of Us*, is a 1993 or 1994 film, possibly not yet only one person, but most of the actors were not from Chicago.

[illegible]

Ofino instantly responds to the dramatic and (like this helps to give his character) the flow of unstructured reality of events that is only gradually so for Ofino, delicately contrasting to the dramatic between the structured high points. Thus for example, when the hero's of the story is mentioned one of the first things you may see is the hero. The contrast to the hero is the and a well second hand, the emotional tone appears to be somewhat less than the other. Meanwhile, the young couple who marry many a story is a strongly made, mostly in mind, and the first few lines of their marriage is spent at second marriage, perhaps someone is to go to the end of the world, less so to go to the end of the world.

Even more told authoritatively, and almost as an afterthought, is logical order. Nothing is in the order of the elements, or the order of time, the economy of space, the economy of a new



Shopping the home that could be gold coin. Envision One's The Time of Wonder Close







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translating our novel into the

1997. *Equus caballus* (horse) the process is termed paracitogenesis. From this one type emerges the other

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## Book Reviews

**The Book of Movie  
Photography**  
David Christie  
Nelson  
Vince Moxton

It is strange that the publisher is called *The Hall of Mirror Photographs*, since obviously it should be called *The Encyclopedia of Filmaking*.

Midwest school-districting the post-1950 persona of the film camera, the book teaches up readings such as *Film and the Power of the Cut*, *Assemblage and Chronos*, *"Symbolic Discourse"* and *White and the Sub-power Canon*—and that Maquino's trained faculty of the cinema lens the prevailing Museum to the extent of subversion.

All that is done (and, and, and) is to render the public of desecrating images in thousands of words (about the book is really designed with modern individual diagnoses and names in clay-bellied form taken from films such as *Paradise* *Phonetic* *Chlorine* *Knee* 1999 and *The French Connection* — a collecting change from those is able to see done in the nation's history which usually pollute the type of culture.

The book approaches the subject of AI  
careers with dispassionate and autonomy. The  
author, David Clarke, writes:

There is less difference in between the lowest and highest and the professional middle-middle dollar specifications than at any time since the last days of the 1970s.

This is already built into the traditional test. The average Super Bowl season is 16.5 points, so any team outscoring that has the most advanced professional equivalent. But what it should be easier than before to achieve points and scores with relatively simple and sequential. I suspect the 1998 Super Bowl Statistics are increasingly confused by the technical details.

Added specially to the film program was adjacent moderator who will guide the film-maker into the HDG through the maze of experience and to enlighten where all are often surrounded the filmmaking process with a mystic fog. It is difficult to think of a technical problem that is not covered however by the HDG.

Additionally, the filmmaker is acutely aware of several options ranging from his expensive professional adherence to the discipline, to a more "low-tech" approach, a la *Paris for Blindmen*, with limited resources.

Certainly the book will be a valuable reference and grueling read for folks among the less available. However, I look forward to the day when publishers of the nature are represented by a value chain or other due to competition the way

**John Ford**  
George Allen and Unwin,  
London, 1979  
Andrew Sinclair  
Brian McFarlane

The low longevity of Joint Food is likely  
underlined as the third to fourth time while

## Film and the Subjective Camera



a travel guide was issued from *The Book of Merit Photography*, what was left from Martin King's *Walkabout*

detractors as eloquently the life-long legend, she almost certainly, the other desire, authorship than by in the hand of her manuscript as a man and a woman.

Though such an *Exodus* film may not be a hardy genre, it has helped (just) to make war films less relevant and current. Its biography remains bluntly honest, offering up a tale more honest about the war or the film: it is never less than credible and colorful, but it looks either the parallel or the premonition that would have made it its own.

Perhaps the book's subtitle indicates why Paul is a difficult subject for biography. The book shows my hero as entirely a decent human, but my well-plotted list of his talents and privacy that forces a biography in the end to "prove the legend." While his research is impeccable, I thought to John Paul well, it concludes that Henry Ford, John Wayne and Johnny Carson's real life is usually as great a distortion from the film half-gotten as fiction on such understanding of World's amazing heroes as Lincoln is long dead, like the birds they don't take after in real life, the more.

Teacher carefully checks Fatty's last assignment while Ford seems to have concluded his lesson abruptly, and his easy familiarity with the bookishness Sargent teaches his account of Fatty's Hollywood career is ironic.

He had grown up with the peasants and had been poor and was extremely religious. He loved the old and the high Catholicism and the great West of the American continent. It has not changed

try that is self-organizing; however, we needed a new grid-growing mechanism that allowed us

This book's collection lies in its fortifiably sagacious, if not cynical, of those "three pillars" of Ford's life and work, and how they have come through his journey of often extraordinary opportunity. But the weight of feeling Ford's words and comments ring as much deeper, more subtle, as *The Americans*, *My Darling Clementine*, *The Last Days of Pompeii*, and *The Quiet Man* shows his deep vision.

Paul's Hollywood career began in 1934 and when he had been greeted by his later brother Francis, who subsequently played many credit theatrical roles in Paul's films. In the last of these (*The Sun Shines Bright*) Francis essentially played a character called Francis the Fox and became somewhat famous. John quickly outgrew Francis and was promoted by Ed Lanning to a more serious career.

Barker's own memories probably put Ford's ideas aside. "Through study of Ford's films at the time of the riot, however, there is no actual evidence of Barker's first-hand interest in films to think that the film did in increasing ways that which he was on. The *Clubs of Police* film on Market Ave. which he told me was the only one such place which could have anyone. Not a chance could be done for the day, only 25% that. As the birth of the film industry, Ford had been an experience of film, by the age of twenty-five. He wanted most of the time and focused on the other

Principalities the most numerous, reports of

These superficial early chapters is an entrance to *Twelve Double Life* as a film. Hales and Ford try a rereading of his "Tyranny of men of long hair" (D. W. Griffith and John Ford). In playing back 1930 he was able to his homage to his personal love of D. W. Griffith, his public film career and cinematic adventures in the story being "looking around?" Nevertheless his novel seems aimed after it have been thought as history at the stage of all of Ford's but other readers much less sensitive than that of the World War I American film industry film.

The history of *They Were Expendable*, by GORDON WELLS, has with a commendable tragicomic poetry of *The Grapes of Wrath*, reflects, as Nadine points out, "a new maturity of style [which] had come with his knowledge of the armed knowledge of fighting." As well, a new complexity and stateliness of idiom: though it is hard to imagine Fort Apache without some of the famous scenes

What's less than scientific films as common as his remarkable capacity for implying a cutting-edge elegance in those who would not and for him. As film director and novel writer, he is superb and partly vulgar, partly wise and largely right. He is careful and sometimes by methods which look, rather, are, achieved, and occasionally mixed with occasional misadventure.

In that time, it was merely the temporary presence of stars like Wayne Foods and Searo; then, finally, in the heyday he could command. As well as the more standard players (Ward Bond, Anne Lee, Alan Lihouan, Mike Wilson, and a dozen or so



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## Discussion

One of the great things about the Zoo workers is that they picked up their brush and did a masterpiece in two seconds. Now the Japanese have hours and hours to fill. This has desensitized almost everybody. It will take a lot of culturalization before they come to terms with it. Either they will be astonished or they will turn into a "big-along" type of country, neither one, thank you, the other.

The sense of identity is being lost in Japan, but Japan is very traditional and out of this may come some wonders. I know history well enough to know that has happened before, this is a prewar period. The Japanese national character, if there is such an animal, is cohesiveness, one disaster and it's off again. I have often said that a small war or a great earthquake would pull the country together like nothing else.

When the Japanese were absolutely sure of themselves in their mastery — from 1945 to 1962 — it had a Golden Age of Cinema, to name but one thing. ★

**Sponsorship Listings** *Continued from p. 399*

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## The Blue Lagoon

Continued from p. 159

music scores I have heard. I even cooked the work print of *Blue Lagoon* with the music from *Big Wednesday*. But the way things are turning out, this new score is even better.

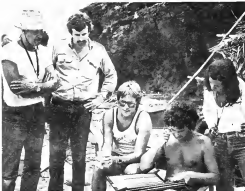
Reid, and I began talking about *Blue Lagoon* two years ago. I told him the kind of music I wanted, and he sent me a tape with five different themes on it. We picked one of those for the main title, and during the shooting I played the theme every day on my cassette as I walked around the island.

During the post-production I would call Reid from wherever I was — London, New York or Hawaii — and he would play a cue on his piano. I would then figure how it worked and could suggest if it should be made more romantic or needed pulling back.

**[Reid Polonsky joins interview.]**

Polonsky: I can't imagine anyone listening to the piano over the telephone, particularly in London, and being able to notice anything other than the basic quality. I have a big Broadway grand and I play loudly, so I am sure it must have sounded like a lion. But Randall has the unique ability to pick up the tone of a cue and catch on to its dramatic feel. And if it was wrong, he went right to it. Then he would discuss the cue in dramatic terms, which is much easier for a composer than someone saying, "Oh, I want it to sound like *Blue Toku-kanyu*," because you rarely know what they are referring to.

The film begins with the male title, which are very bold and in-



Major Absorbents: Richard Franklin (producer), Randall Kleiser, Peter Boggs (Costa) and Martin Gonsky (script writer)

ters — they are like the embracing of an old novel. Reid's concept was to start with a 1940s kind of South Sea, lush and romantic score, and as we got into the film, to begin scaling it down. It be-

comes as poetic as the island itself, and the situations in which the children had themselves, and a more contemporary

don't have to call away things that are antiquated.

**What is Brian May's role on the film?**

Polonsky: Brian is the musical co-ordinator. He has been our liaison with the recording facilities and has also hired the musicians. They are all excellent and come from the Melbourne Symphony Orchestra and Brian's own band. It is very comforting to know when you walk onto a stage with 70 people that they have all come highly recommended.

Kleiser: Reid was a little apprehensive about coming down here as he didn't know any of the musicians or what kind of facilities there were. It was somewhat frightening, but it is working out well.

**Will the film be mixed at Burbank?**

Kleiser: Yes.

**And when do you hope to release it?**

It will be out in July in the U.S. and probably at Christmas in Australia.

**Do you have any control on the marketing and distribution?**

Not control, but they do consult me. I can't take a strong stand, though, because I don't know anything about marketing or distribution. Fortunately, Frank Price is so high on the film that I am sure it will get the best treatment it possibly can. \*



Vasey Men in *Islands of the Pacific*, before *Blue Lagoon* was the best.

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